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EIGHTH GREAT CHORAL FESTIVAL

CRYSTAL PALACE, SATURDAY, JULY 9, 1892.

11.0.—JUVENILE CHOIR CONTEST. Adjudicator: Mr. W. S. RODDIE.

TWO GRAND CHORAL CONCERTS

8,000 Performers.

1.30.—5,000 JUVENILE SINGERS AND JUVENILE ORCHESTRAL BAND. Conductor: Mr. W. HARDING BONNER; Organist, Mr. J. FRANK PROUDMAN, F.C.O. An Exhibition of Singing from Hand Signs will be given.

4.0.—3,000 ADULT SINGERS will give the first performance of Gaul's new Cantata, ISRAEL IN THE WILDERNESS, and a Miscellaneous Selection. Full Orchestral Accompaniment. Conductors: Mr. ALFRED R. GAUL and Mr. LEONARD C. VENABLES. Organist: Mr. ALFRED J. EYRE, F.R.A.M., F.C.O. An Ear Test (four-part Hymn Tune) will be given to the Choir.

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CHAS. H. SIEBERT, Hon. Secretary,
27, Lausanne Road, Hornsey.

* Reserved Seat Tickets for the Competition or for either Concert may be had of the Ticket Manager or Hon. Secretary.

COLLEGE OF ORGANISTS.

N.B.—Candidates' names for forthcoming Examinations must be sent in on or before July 2. F.C.O. Examination, July 12, at 10 (Paper Work); July 13 and 14 (Organ Playing). The Solo-playing Test Pieces will be Passacaglia in C minor (Bach); Postlude in E flat (Smart); Prelude and Fugue in D minor (Mendelssohn). July 15, F.C.O. Diploma Distribution, at 11. A.C.O. Examination, July 19 (Paper Work); July 20 and 21 (Organ Playing). July 22, A.C.O. Diploma Distribution, at 11. July 26, at 8, Annual General Meeting.

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Fortnightly Concert, July 9, at 8.

Orchestral Concert, St. James's Hall, July 26, at 3.

Annual Prize Distribution, at St. James's Hall, July 27, at 3.

F. W. RENAULT, Secretary.

GLOUCESTER MUSICAL FESTIVAL,

SEPTEMBER 6, 7, 8, and 9, 1892.

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Leader Mr. CARRODUS.

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IN THE CATHEDRAL:—

TUESDAY, at 1.30.—ELIJAH (Mendelssohn).

TUESDAY EVENING, at 7.30.—REDEMPTION (Gounod).

WEDNESDAY, at 11.30.—JOSHUA (Handel); THE LORD'S PRAYER (Bridge), conducted by Composer; MY SPIRIT WAS IN HEAVINESS (Bach).

THURSDAY, at 11.30.—JOB (Parry), conducted by Composer; THE FALL OF BABYLON (Spohr); SYMPHONY (Beethoven).

THURSDAY EVENING, at 7.30.—GETHEMANE (Lee Williams); HYMN OF PRAISE (Mendelssohn).

FRIDAY, at 11.30.—MESSIAH (Handel).

IN THE SHIREHALL:—

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5. Prelude to Act V. Thanksgiving Hymn.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1892.

CERTAIN GRAVES REVISITED.

THE main object of a visit paid by me to Vienna in 1876 was that I might stand beside the graves of the great masters of music whose "earthly part" rests in and near that city. How the pious duty was discharged, and under what circumstances, is told in the Appendix to my "Letters from Bayreuth." Some weeks ago an obligation of another kind took me again to the Austrian capital, with a companion whose fresh enthusiasm and profound reverence suggested the homage which I myself had paid sixteen years before. With him I once more visited the historic tombs.

I knew that, in the interim, the little cemetery at Währing had been rifled of its treasure. At the present time Währing is no more an extra-mural village than is Hampstead. The city has annexed it, and built round and upon it, carrying lines of houses over acres which were once cheerful gardens or quiet country fields. Only the principal street of the place suggests what it once was, and even the distinguishing features that there remain are fast disappearing. One of those features is the entrance to the cemetery, with its carriage-drive up to the level of the gates, and to the quaint house in which the keeper lives. I hear that this also will soon vanish, cemetery and all. The builder has his eye upon God's acre as a site for "eligible" suburban villas, and the first resting-place of Beethoven and Schubert—the spot on which their bodies were committed to the earth by mourning friends—is doomed. At present, however, apart from the fact that the two illustrious graves are empty, the scene remains unchanged, and, in pacing the avenues between crowds of ill-kept or crumbling tombs, the visitor may be assured that he looks upon the very picture presented when Beethoven and Schubert came to join the great company of the dead. Knowing the imminent fate of the cemetery, one understands why the ashes of the great composers were disturbed in 1888 and carried to a securer place. But how much better to have bought the ground, even at a fancy price, and transformed it into a monument of its most famous occupants!

On a tearful May morning my companion and myself set out for Währing behind one of the lanky horses whose attenuated legs scurry through Vienna to the terror of pedestrians. After flying along the Währinger Strasse without, so far as I know, causing mortal injury, we passed the "octroi" station into a region so transformed since my last visit that, when I turned unexpectedly off to the right, I could not be sure that he had gone wrong. Sixteen-year-old recollections are not implicitly to be trusted, but the cemetery at which our driver finally drew rein was so unlike my remembrance of Währing in 1876 that I hesitated. In some respects, however, a strong resemblance appeared. The enclosure was about the same size, its situation, on the gentle slope of a hill, corresponded; the avenues ran in the same direction, and a general untidiness agreed precisely with the impression I had in my mind. The surroundings, on the other hand, were altogether different, and, obviously, not the effect of recent change. To settle the question, I took the avenue on the extreme left and guided my friend to the spot where, that being the right burial ground, I should find some traces of the graves we sought. There were no such traces. Only the undistinguished dead

lay around. Returning once more to the gate, we expressed a disappointment which the Herr Kutscher failed to remove. He knew nothing of Beethoven, nor, for that matter, did the keeper of the place, who was drawn into consultation. But both were certain that we stood within the Währinger Friedhof. So, another duty calling us elsewhere, we rattled back to town, baffled for the nonce, yet resolved to try again. The second attempt, carried out entirely on the promptings of memory, was successful. Once more I rang the bell at the custodian's lodge, and again was admitted by that cheerful functionary, whom we had disturbed in the midst of preparations for a savoury dinner. There are two cemeteries in Währing.

I was glad to find that the memorials of the great musicians had not been removed. The little enclosures, almost side by side, were found intact; the heavy stones which had so long covered the remains lay in their old places, and the monument at the head of each grave stood as before, now, however, with an added inscription stating when the body was taken away and whither. Währing is still, therefore, a place of pilgrimage, and so will remain, no doubt, till the speculative builder takes possession. Happily, Buggins can only profane the casket which contained the jewels. But that is bad enough, at any rate, in my eyes. I would have held as sacred every place and thing associated with Beethoven and Schubert, for whose sake even the speculative builder—Moloch of our urban civilisation—should be treated with contumely and his unholy sacrifices despised. On the other side of the avenue, and almost facing the monuments of the masters, still repose the mortal remains of Seyfried, who composed the "Libera" performed at Beethoven's funeral, and of Clement, to whom the illustrious musician dedicated his Violin Concerto. It may be that these men, who died respectively in 1841 and 1842, desired to lie near their great friend. If so, how their rest must have been disturbed when workmen came to take him away!

On a subsequent day, another lanky horse, own brother, in appearance, to that which made the profitless journey Währing-wards, sped us out to the cemetery of St. Mark, where the ashes of Mozart, happy in their indistinguishableness, still peacefully repose. Here, also, the hand of change had been at work, and now a railway runs immediately in front of the burial ground, making surroundings ugly which before were not remarkable for beauty. The existence of this cemetery is threatened no less than that of the burial-ground at Währing, and Buggins waits, with plans of more eligible suburban villas, to enter in and take possession. When he does so, the accumulated dust of generations will be carted away, and with it that of Mozart, never again to have a "local habitation" which can be recognised. But "his name liveth evermore." The appearance of the cemetery has much altered in sixteen years. Life has flourished upon death, as its wont is, and now tall shrubs and vigorous trees limit in every direction views which once were comparatively open. The visitor, in 1876, had no difficulty, once among the graves of the poor, in finding the place in or near which Mozart is supposed to have been buried. High above the level of the humble mounds and wooden crosses all around towered the monument erected by the city of Vienna, some forty years ago, to the memory of her adopted, but sorely-neglected son. That landmark has been removed, and the entire surrounding space is now covered with growing shrubs, among which meander narrow footpaths. In point of fact, there is absolutely no guide to the spot where, as one fondly hopes, the composer's

remains are resting. For a long time we wandered about searching vainly in the region of the "third class" burials. At length, however, my attention was drawn to a half-trodden path which, leaving one of the avenues at right angles, struck into a mass of greenery. With more of idle curiosity than active expectation, I followed the track and, after about a dozen steps, almost stumbled over a square mound in the midst of a little "clearing." It was not the mound which attracted instant attention, but a rough slab of stone lying against it—evidently part of some broken monument—with the unworked reverse side outwards. On it had been painted, by an unskilled hand, the letters of Mozart's name and the date of his death. St. Mark's now shows to musical pilgrims just this and nothing more, and even this can be discovered only with difficulty, in the absence of a guide. My companion, standing by the mound with uncovered head, waxed righteously indignant at the neglect of a spot so sacred, and threatened Vienna with "coals of fire" in the shape of English money wherewith to place some fitting memorial on the spot. He is just the man to have done it, if need were, out of his own purse. My irate friend did not then know—nor, indeed, did I—that Buggins was waiting outside, ready to enter upon land "ripe for development." When, sooner or later, he takes possession, the mound and the slab will be carted away as rubbish, and there an end of the pitiful story.

Returning through the unkempt avenues of the doomed burial-ground to our conveyance, the lanky horse sped on towards the Central Cemetery, in which the great Viennese masters, Mozart excepted, have found what, let us hope, is their final resting-place. A Central Cemetery would naturally be looked for in some central position, but Jarvey turned the head of his stilted beast in the direction of the open country, and jolted us over a roughly paved road which pushed its way straight as an arrow between fields where the young crops were growing and gangs of women were working. On we went, passing empty agricultural wains returning from the city; meeting hearses, also empty, returning from the cemetery; and speeding by roadside public houses, in front of which sable-clad ministers of death were carousing, after the frequent manner of their English kind; while, pursuing the lugubrious vehicles, the batches of mourners, and hurrying pedestrians unattached, came up a thunderstorm darting out its tongues of fire. Presently luxuriant trees, overtopping a wall that stretched deep into the fields, proclaimed the nearness of our goal, and, in a few minutes, we passed from the untidiness that fringes a great town into a domain of order and beauty. I know no cemetery more perfect than this Viennese necropolis. There are many more advantageously situated for effect, the site here being quite level; but, for orderly arrangement, for careful keeping, for everything that tends to console and cheer by suggesting life and hope, this city of the dead deserves to take the palm. The place is a vast garden of flowers and shrubs and leafy avenues, stretching away far as eye can see. Here, as it seemed to me, all the birds of the air had made a home. Outside they are shot down without mercy; within they find a safe refuge, and song is their thanksgiving. The atmosphere vibrated with the carollings of blackbirds and thrushes; the whole air was vocal above the pretty flowers and the trim grass-plots, and among the branches of the trees, which gently waved under the influence of the approaching storm. Our enquiries for the tombs of the musicians, addressed to chance loiterers, succeeded in bringing us very near the spot, when we met a workman homeward bound after his day's labour. In reply to our question

he, with ready courtesy, bade us follow, and a few steps placed us in the centre of a group of graves and monuments which, to musicians, must be the most illustrious in the whole world. It was a happy thought to unite the masters thus, and to lavish upon their common resting-place all that taste and skill could do to the end of beauty. The monuments are so arranged as that the ground plan somewhat resembles a Greek cross. In the midst of a central circle, surrounded by blooming flowers, is the Mozart monument already referred to as having been removed from St. Mark's. The statue, representing the Genius of Music bearing a lyre with one string broken, and looking sadly at a page of the "Requiem," stands upon a new pedestal, and by its mingled dignity and pensiveness gives the proper tone to this musical Walhall. Near at hand, on the circumference of the circle, rests Beethoven, beneath massive granite, and under the shadow of a monument not unlike that which still marks the site at Währing. The emblematic serpent with its tail in its mouth, and the butterfly, are on the new monument as on the old, the only addition being a long inscription in gilded letters, stating that the memorial was erected by the musical societies of Vienna. That might easily have been spared. Here, as at Währing, Schubert is a near neighbour of his mighty contemporary, lying next to him, indeed, but on the farther side of a passage-way. The monument to the composer of the "Unfinished" Symphony resembles, in its general features, that erected to the author of the "Choral." A little distance behind these, and at the end of what may be called one of the arms of the cross, lies Gluck, faced, at the end of the opposite arm, by Haydn, while the monuments of Herbeck, and a few lesser lights, complete the unique group. The whole scene is touching in its charm as in its associations. One recognises a fitting tribute to genius, but the most impressive thought of all is that of proximity to the mortal remains of men who have filled the world with beauty, and conferred upon it a source of lasting pleasure. It is well that they rest where they do; that flowers bloom around them, and birds sing in the trees overhead.

The tombs
And monumental caves of death look cold,
And shoot a chilliness to my trembling heart;
The horror of this place,
And silence, will increase my melancholy.

But there is no horror here. All was bright and beautiful as I stood under the Mozart memorial and looked round upon a scene lit up by the rays of the Westering sun. The peace that reigned there seemed infinite, and under its influence the pilgrim to the tombs could be thankful not only for life, but for the beneficent order of death.

J. B.

BEETHOVEN'S SKETCH BOOKS.

By J. S. SHEDLOCK, B.A.

(Continued from p. 334.)

PIANOFORTE TRIOS IN E FLAT, G, AND C MINOR (Op. 1,
Nos. 1, 2, and 3).

HERR NOTTEBOHM, in his "Zweite Beethoveniana,"* devotes a whole chapter to the sketches of the second and third of these Trios, some of which, quoted by him, are to be found in the Museum Notirungsbuch, while others exist on loose sheets in the Royal Library at Berlin. There has been some difference of opinion as to the date or dates at which

* Herr Nottebohm's two works relating to the Beethoven Sketch Books are "Beethoveniana," Leipzig, 1872, and "Zweite Beethoveniana," Leipzig, 1897. His "Thematisches Verzeichniss" of Beethoven's works (Leipzig, 2nd ed., 1868) should also be mentioned.

the Trios were finished, and as to which was the earliest. With regard to date, Thayer (Beethoven's Leben, Book 2, ch. 12, "Was hat Beethoven in Bonn komponirt?") believes that they were composed, at latest, in the year 1793. He mentions the statement of Ries, who relates that they were played before Haydn, who left Vienna for London, January 16, 1794. Yet over against this must be placed Schindler's declaration that Ries's tale is based on a misunderstanding. Thayer is of opinion that these Trios, which Beethoven showed to Haydn, were written at Bonn at the composer's leisure, and not between his hours of study and during the excitement of new life in Vienna. Thayer, indeed, in support of an early date, refers to a manuscript catalogue which states that the posthumous Trio in E flat was composed in 1791, and originally intended for Op. 1, but was set aside, Beethoven considering it too weak.* Nottebohm, on the other hand, believes that the Trio in G was not ready by the end of 1794, and that the Trio in C minor was completed at a still later period (according to Schindler, however, the C minor was the first one finished). In his "Zweite Beethoveniana" (p. 21) Nottebohm gives a sketch of the principal theme of the *Allegro* of the Trio in G, commencing thus:—



At the end of the chapter (p. 27) he refers to that sketch as appearing in conjunction with an "Opferlied" sketch. And in his "Beethoveniana" (p. 51) he gives the same "Opferlied" sketch with a foot-note to the effect that as this sketch is followed by treatment of the first movement of the Trio in G (Op. 1, No. 2), its date can be approximately determined, since the Trio was completed at the earliest towards the end of 1794. Now in the *Notirungsbuch* there is the "Opferlied" sketch quoted in "Beethoveniana," followed by sketches of the first movement of the Trio; but still the sketch quoted by Nottebohm mentioned above is not among them. Indeed, every time the group of notes in the second bar occurs, the notes are written as semiquavers. Did Beethoven write down the "Opferlied" sketch twice in exactly the same way? and were both "Opferlied" sketches followed by Trio sketches? or has Nottebohm mixed his Berlin and British Museum sketches of the Trio? This confusion is mentioned to assist anyone looking closely into the matter, but as bearing upon the date of the work it is not of any moment. The fact may, however, be noted, that in the *Notirungsbuch* there are sketches of the G Trio not mentioned by Nottebohm. But the confusion does not end here. On the second page of leaf containing the first movement sketches of Trio in G, there is a sketch of the third movement of the Trio in C minor followed by an interesting sketch of the slow movement of the Trio in G. Nottebohm quotes the C minor sketch, and remarks that it was written at latest in 1793 ("Zweite Beethoveniana," p. 27). Why 1793, it may be asked, if it is on the same sheet containing an "Opferlied" sketch to which the date 1794 is assigned?

That Beethoven may have written the "Opferlied" sketch later than the others, and yet both on the same sheet, is, of course, quite possible, but then some special reason ought to have been given for assigning to each a different date.

But an attempt has been made by Nottebohm to fix the date of the G Trio. He gives two sketches, one

of the third, the other of the fourth movement. The same sheet on which they are to be found contains, he tells us, two two-part fugues and the commencement of a three-part fugue written in connection with Beethoven's lessons with Albrechtsberger. This naturally leads Nottebohm to assign the Trio sketches to the year 1794, during which Beethoven studied with Albrechtsberger.

But here again his argument is not very satisfactory. Referring to Thayer's statement that possibly the Trio was written in Bonn, Nottebohm says that a long time cannot have elapsed between the filling of the first and last pages of the sheet. He also adds that it is not likely that Beethoven brought the half-filled sheet from Bonn to Vienna. The number of sheets containing Bonn sketches in our *Notirungsbuch* would, however, afford a strong proof to the contrary. We have attempted to show that Nottebohm's statements must be carefully tested. Thayer's reasoning in favour of an early date seems, indeed, more satisfactory than Nottebohm's evidence for a later one. We shall now succinctly describe the *Notirungsbuch* sketches themselves.

There are sketches in four different parts of the book, but not knowing on whose authority the leaves have been bound together, one must be careful not to consider later sheets equivalent to later dates.

Page 69 contains sketches, referred to above, of the development section of the first movement. The following is the sketch of the *Largo*, beginning with the second subject in B major. The middle modulatory section does not appear to be settled, yet already the *Coda* is beginning to take shape in the composer's mind; the sketch form differs, however, from the printed version. We shall have other opportunities of seeing how the composer sketched, as it were, from a definite tone-picture in his mind*—

* We know that in later years Beethoven worked to a picture or programme. His statement to Neate as to his practice is as follows:—"I have always," said he, "a picture in my mind when I am composing, and work to it" (Thayer iii., 343). And the picture, no doubt, suggested an outline of the music.

† The middle note is thus scratched through in the sketch.

* "Komponirt anno 1791 und ursprünglich zu den 3 Trios Op. 1 bestimmt, aber von Beethoven, als zu schwach, weggelassen."

After this come the following fugue themes:—



Wegen den Antworten in
der Fugen einige Tage.

The third Example should, we imagine, be read in the treble clef and in the key of F.

The written sentence at the end (the softened *a* in "Tage" is, we are informed, an Austrian provincialism) would seem to refer to the lessons with Albrechtsberger. It would, indeed, seem probable that this leaf and the one mentioned by Nottebohm, with the two-part fugue, &c., originally belonged to the same sketch book. It may be mentioned that Albrechtsberger gave Beethoven a set of subjects prepared for fugue-work—i.e., capable of *stretto*, &c. Beethoven, so far as one can tell from the published studies, always selected one of these subjects for his fugue exercises. They are all in common or *alla breve* time, whereas—it is curious to note—the three subjects just quoted are in triple time.

On page 86 there are interesting sketches of the second and third Trios, and as they are not mentioned at all by Nottebohm, they shall be briefly described. The first begins thus—



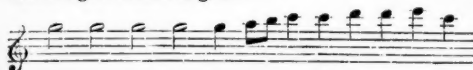
and consists of the bass of the passage leading from the exposition to the development section of the *Finale* of the G Trio. Like the sketches of this movement mentioned by Nottebohm, it is in C time, thereby confirming Wegeler's statement (Biogr. Not., p. 29) that Beethoven originally wrote it in 4-4 time. A good part of the development section is sketched; then comes the principal theme of the last movement, thus—



followed by—



Evolutionists will be glad, perhaps, to trace a Beethoven figure from its germ—



The above is an extract from an early sketch, and then—



is the printed version. The process was, therefore—



On the other side of the sheet there are sketches connected with two of the movements of the C minor Trio. First, of the third movement, we have—



This is followed by the melody (with a few bass notes) an octave lower, for "violine," and the passage is like the printed version, but with differences which show how minute was the attention given by Beethoven to his works. Then, among sketches for the first movement, we meet with a rough draft of the principal theme of the first movement—



By the way, is the following on this page a sketch of one of the Variations (unpublished) for two oboes and English horn on "Là ci darem la mano"? This should be compared with the sketch in Nottebohm's "Zweite Beethoveniana," p. 30—



The second page of sheet 116 is of great interest. On the first two staves we find—



It almost seems as if this were an early sketch theme for the *Finale* of the C minor Trio. Underneath it is a sketch of the commencement of the development section of the first movement of the Trio in G—

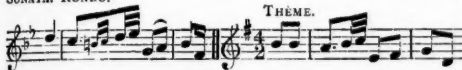


The similarity of notes and figures in the two last illustrations will not escape observation; and indeed, if similarity counts for anything, it may be noticed that we have also—



in the Minore of second Menuetto of E flat Trio for strings (Op. 3), probably written about the same time that the Trios were sketched, if not completed. It is, of course, natural that there should be certain resemblances of mood and mode in works produced simultaneously, but it is interesting to note the fact. Another striking example occurs in the Sonata in B flat and the Thème Varié in G, at which Beethoven worked simultaneously—

SONATA. RONDO.



The whole of the remainder of the page is devoted to sketches of this first movement. Here is one extract—



a different cadence from the one in the printed version, and one, apparently, of greater power. The X seems to indicate something special. Higher up on the same page there is another attempt at the same cadence.

A half-sheet numbered 126 is also of special interest. On the first page and top lines of second page there is a beautifully written condensed score of the whole of the *Scherzo* of the G major Trio, with exception of the seven concluding bars. Afterwards come various sketches, and among them one of the third of the "Contretänze," not published until the year 1802. It commences thus—



From the appearance of this and the other sketches they were not written at the same time as the *Scherzo*, and hence afford no fresh evidence as to the date of the G Trio. Among these sketches is written "Hausdiener Abends Wasser holen."*

No sketches, it is said, have been discovered of the Pianoforte Trio in E flat (Op. 1, No. 1). Was, perchance, the following, occurring on sheet 68 mentioned above, containing sketches of the other two Trios, a sketch for the *Finale* of the E flat?—

Presto.



In our next article we shall examine the sketches connected with the Pianoforte Sonatas (Op. 7, 10, and 14, No. 1).

(To be continued.)

FROM MY STUDY.

THE correspondent who sends me a description of Purcell's "Orpheus Britannicus" is thanked for doing so none the less because that work is well known. Questions as to value, in the case of old books, are not easily answered without a personal inspection; so much depends upon "state" and so much upon the edition, when more than one have been issued. My correspondent appears to possess the second edition of Vol. I., published in 1706, and the first edition of Vol. II. (1702). Vol. I., first edition, appeared in 1698. There was a third edition in 1721. For the information of my correspondent, I may state that the first part or volume should contain 286 pages; the second, 204 pages. There should also be two portraits of Purcell, by R. White, one representing him at the age of twenty-four, the other at thirty-seven. Lowndes mentions that at the dispersal of the Nassau collection the second part fetched £1 16s.

A Peterhead correspondent directs my attention to several works connected with psalmody. Passing over Ravenscroft's "Whole booke of Psalms" and the "Psalms of King David," as translated by King James, I, in turn, indicate to my readers, as interesting matter for discussion, the following two books:—

Sacred Hymns. Consisting of Fifty Select Psalms of David and others, Paraphrastically turned into English verse.

And by Robert Tailour, set to be sung in five Parts as also to the viole, and lute or orph-arion. Published for the use of such as delight in the Exercise of Music in his original honour. London: Printed by Thomas Snodham by the assignment of the Company of Stationers, 1615.

The Psalm Singers jewel or useful Companion to the Singing Psalms being a new exposition in all the one hundred and fifty with Poetical Precepts to every Psalm by William Tansur Senior Musico-Theorico. London: Printed for G. Crowder, at the Looking Glass over against St. Magnus Church, London Bridge, 1760.

The first of these is mentioned by Lowndes, who, for information concerning it, refers to Wood's "Athen. Oxon," by Dr. Bliss, Vol. II., p. 474. The second work appears to have escaped the laborious bibliographer's notice. Particulars regarding either will be welcomed.

Some weeks ago a letter came to me telling the familiar story of earnest effort unrecognised and unrewarded. My correspondent is a young lady who employs her pen in writing verse—a thankless and profitless field of labour—some of which she sends to me that I may be the better able to answer the question why all her aspirations have failed. "I have written verses," she tells me, "almost as long as I can remember—not so very many years, as I am now but four-and-twenty. Still, it is long enough to have practised well, and, if my writings are meritless now, surely they will be ever so! . . . I have tried magazine after magazine—always to meet with failure! I have a great fancy to write words for musical setting, but, with composers as with the journals, always failure! . . . Ought I to be discouraged, or should I hope on, and persevere?" My young correspondent, with whose early disappointments all who have gone through a like experience will sympathise, must not blame the editors and composers who have declined her verses. They are inundated with MSS. and cannot find time even to read a large part of the contributions offered. Being neither editor nor composer, I have examined the specimen lyrics sent me, and, as a result, urge their authoress both to hope and work. For a purpose presently to be mentioned, I quote one of my correspondent's poems:—

* Servant to bring water in the evening.

AT EVENTIDE.

At eventide I love, with thee,
To wing fair flights of memory
Far, far away; or, spell-bound, reap
Sweet thoughts, half sad, from tones as deep
As murmurs from the troubled sea;

Day slowly dies—then rises free,
An offering to eternity!
My spirit could for envy weep,
At eventide!

In after years, when Life's worn key
Shall ope Death's portal wide for me
To pass across, I fain would creep—
As children to the arms of sleep!—
Where I shall rest, if it might be,
At eventide!

If not faultless, this lyric gives a true indication of capacity, and I have much pleasure in bringing the writer under the notice of composers. Her name and address may be obtained by letter to me, at the Office of THE MUSICAL TIMES.

I have just added to my library a collection of play-bills issued in connection with the Theatre Royal, Hull, between October, 1822, and March, 1824. Their chief interest is, of course, dramatic, but they are not wholly wanting in that which is musical. At the head of the first bill, the manager, Mr. Mansel, "respectfully informs the Public that the Theatre Royal, Hull, will open on Monday, October 21st, brilliantly illuminated with Gas. The introduction of this superior and elegant light is a desideratum long wanted in the Hull Theatre, as it imparts a heat sufficiently strong to make the House warm and comfortable." How curiously this reads now that electricity is reducing gas to mere kitchen work, and making it the Cinderella of light-giving things. Seventy years ago Cinderella dwelt in marble-halls and was styled "superior and elegant."

In October the "Marriage of Figaro" was played for the first time in Hull. No composer's name is mentioned, but, presumably, the opera was partly Mozart, partly a hash compounded by some of the musical cooks of the period. The name of *Dr. Bartolo* does not appear in the cast, but a lot of characters are there, to us now unknown in opera—*Fiorella, Philipppo, Ernesto, Ordella*, &c. In Act II., the gardener, *Antonio*, sang a song, "In early life, I got a wife," and the *Countess* and *Susanna* warbled a duet, "How gently when the sun's descending." Enjoyment of these things is denied to us now, nor, when "Twelfth Night" is performed, do we, as did the Hull audience seventy years ago, hear *Valentine, Curio, Fabian*, and the *Clown* sing a glee, "Come o'er the brook, Bessy, to me." Why this unjust deprivation? In November, 1822, Miss Somerville (Mrs. Alfred Bunn) was the "star," and in January following, Mr. Doré, the principal dancer, danced "an entire new hornpipe in wooden shoes, real fetters, accompanying himself at the same time on the violin, never attempted by any person but himself."

Later on I find Miss Leigh reciting Collins's "Ode on the Passions," with appropriate music, after which was played "an entire new opera, in two acts, called 'Maid Marian, or the Huntress of Arlingford.'" "Love in a Village" greatly pleased the Hull playgoers, and the manager thus announced its repetition: "From the flattering applause and approbation bestowed upon the opera of 'Love in a Village,' Mr. Mansel is induced to repeat the piece, and with pride and pleasure he challenges any provincial company in the Kingdom to produce it in superior style."

At the end of December, 1823, the theatre was given up to a series of Concerts, at which Madame Catalani appeared, supported by Mr. Bedford (surely our old friend, Paul, of that ilk), Mrs. Bedford, and

others, with Dr. Camidge as leader of the band. The great Italian vocalist sang, amongst other things, *Rode's Air*, with variations, "Robin Adair," "Rule, Britannia," "Cease your funning," "Angels, ever bright and fair," and, curiously enough, "Non più andrai," which she had previously performed in London with success. What would now be said were Madame Albani to take up "Why do the nations," or the *Calf of Gold* song in "Faust"? The play-bill for March 16, 1824, announced: "The Misses Cause (pupils of Sir George Smart) will have the honour of making their first appearance on any stage. These very young ladies have received the most flattering approbation at several Concerts in London, and been greeted with the most rapturous applause at the Rooms in York. An opera is now preparing for the *début* of Miss H. Cause, at the Theatre Royal, Covent Garden." Miss Cause was announced to sing "Vedrai carino," and Miss H. Cause, "Queen Mary's Lamentation," the sisters also joining in two duets. "Cause" may have been the proper name of these ladies, and, in that case, it was afterwards changed to "Cawse." The compilers of our musical dictionaries seem unanimously to have ignored both artists, although the younger of them attained a very respectable position on the lyric stage and in the concert-room. Miss Harriett Cawse took part in the first performance of "Oberon" at Covent Garden, and it was to her that Weber referred when he wrote to his wife, after the first rehearsal: "The young fellow who was to have sung *Puck* has lost his voice, but I have a charming girl, who is very clever and sings capitally." "Oberon" was brought out sixty-six years ago, yet only two or three years have passed since the original *Puck* died—the original *Mermaid* (Mrs. Keeley) is still with us. Miss Harriett Cawse subsisted for many years upon a handsome allowance from the Covent Garden Fund, thanks to which she enjoyed a peaceful and comfortable old age.

Reference to the production of "Oberon" led me to look up Planché's "Recollections and Reflections," and there I see that another artist well known at the Hull Theatre "created" a part in Weber's opera. This was Mr. Charles Bland, who was for long a member of the stock company under Mr. Mansel, and sang songs as a kind of interlude (then in fashion) between the drama and the farce. He also took singing parts, such as *Hecate*, and was an acceptable *Captain Macheath* in the "Beggars' Opera." *Apropos*, I must here transcribe a passage from Planché's book that the reader may form an accurate idea as to how things operatic were managed even at Covent Garden in 1826:—

"None of our actors could sing and but one singer could act—Madame Vestris, who made a charming *Fatima*. A young lady, who, subsequently, became one of the most popular actresses in my recollection, was certainly included in the cast; but she had not a line to speak, and was pressed into the service in consequence of the paucity of vocalists, as she had a sweet though not very powerful voice, and was even then artist enough to be entrusted with anything. That young lady was Miss Goward, now Mrs. Keeley, and to her was assigned the exquisite *Mermaid Song* in the *Finale* to the second act. At the first general rehearsal, with full band, scenery, &c., the effect was not satisfactory, and Fawcett, in his usual brusque manner, exclaimed, 'That must come out! It won't go!' Weber, who was standing in the pit, leaning on the back of the orchestra, so feeble that he could scarcely stand without such support, shouted 'Wherefore shall it not go?' and, leaping over the partition like a boy, snatched the *bâton* from the Conductor, and saved from excision one of the most delicious

morceaux in the opera. No vocalist could be found equal to the part of *Sherasmin*. It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in, head and shoulders, to eke out the charming quatuor, 'Over the dark blue waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. . . . Miss Paton, with a grand soprano voice, and sufficiently prepossessing person, was equally destitute of histrionic ability, and, consequently, of the four principal parts in the opera, only one was adequately represented—that of *Fatima*, by Madame Vestris. Among the minor characters, Miss Harriet Cawse, a pupil of Sir George Smart, distinguished herself as an arch and melodious *Puck*, and did her 'spiriting' gently, and Mr. Charles Bland, brother of the future king of extravaganza, was happily gifted with a voice which enabled him to execute, at least respectfully, the airs assigned to the King of the Fairies." "Ballads, duets, choruses, and glees," says Planché, in another place, "provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freyschütz' saved it from immediate condemnation in England." The reading of this extract must be good for the musical pessimists of our day.

Planché publishes three letters from Weber, some parts of which are interesting even now. "The cut of an English opera," writes the composer, "is certainly very different from a German one. The English is more a drama with songs." Again: "The cut of the whole [libretto of 'Oberon'] is very foreign to all my ideas and maxims. The intermixing of so many principal actors who do not sing; the omission of music in the most important moments—all of these things deprive our 'Oberon' of the title of an opera and will make him unfit for all other theatres in Europe, which is a very bad thing for me, but—*passons la dessous*." In another part of the same letter: "I beg leave to observe that the composer looks more [in a libretto] for the expression of feelings than the figurative; the former he may repeat and develop in all their graduations, but verses like—

Like the spot the tulip weareth
Deep within its dewy urn.

or in *Huon's* song—

Like hopes that deceive us,
Or false friends who leave us
Soon as descendeth prosperity's sun.

must be said only once." And again: "Poets and composers live together in a sort of angels' marriage, which demands a reciprocal trust."

Reading Weber upon the difference between English and German opera somehow reminded me of the prologue to "The Rovers, or the Double Arrangement," published in the *Anti-Jacobin*, and attributed to Messrs. Frere, Gifford, Ellis, and Canning, or some of them:

To-night our bard, who scorns pedantic rules,
His plot has borrowed from the German schools;
The German schools—where no dull maxims bind
The bold expansion of the electric mind.
Fixed to no period, circled by no space,
He leaps the flaming bounds of time and place.
Round the dark confines of the forest raves,
With gentle Robbers' stocks his gloomy caves;

* Schiller's "Robbers."

Tells how Prime Ministers* are shocking things,
And reigning Dukes as bad as tyrant Kings;
How to two swains! one nymph her vows may give,
And how two damsels with one lover live!
Delicious scenes!—such scenes our bard displays—
Which, crowned with German, sue for British praise.

View and approve, though in each passage fine
The faint translation mock the genuine line;
Though the nice ear the cringing sight belie,
For U twice dotted is pronounced like I;
Yet oft the scene shall nature's fire impart,
Warm from the breast and glowing to the heart.
Ye travelled few, attend!—On you our bard
Builds his fond hope:—Do you his genius guard!
Nor let succeeding generations say
A British audience damn'd a German play.

In the words of immortal Jack Bunsby: "The bearing of this here observation lies in the application on't."

My friend W.'s well-known handwriting appeared in the superscription of a letter which reached me the other day, and I fondly hoped to find the first of his Musical Satires within. Instead of that I read: "Dear X.,—Herewith a noble ballad of 'Undaunted Mary; or, The Banks of Sweet Dundee.' Do you know it? If not, you, with your sense of humour and rigid notions of female propriety, will thank me for discovering it between the pages of an old copy of 'Clarissa Harlowe.' It is not quite in the Richardsonian vein, and you can imagine how, had Richardson read it to his feminine worshippers, they would have gathered up their skirts and fled. Yet it is not naughty. It is only heroic and sanguinary. The beauties of the poetry you will appreciate for yourself. P.S.—I find the writing of satire hard work. It is so difficult to shoot a literary arrow without blunting the point." "Undaunted Mary," which my old chum eulogises, is a ballad of a farmer's daughter, whose parents, dying, left her "£500 in gold." Like the Children in the Wood, she went to live with an uncle, "the cause of all her woe"; but, the poet hastens to say, "You soon shall hear this maiden fair did prove his overthrow," which is satisfactory. Undaunted Mary soon had two lovers—her uncle's ploughboy and a wealthy squire. Naturally, she preferred the ploughboy, while her uncle, after the sordid manner of wicked relatives in general, favoured the wealthy suitor. Hear the poet as to this:—

It was on one summer's morning, her uncle went straightway,
He knocked at her bedroom door, and thus to her he did say:
"Come rise up, pretty maiden, a lady you may be,
For the squire is waiting for you on the banks of sweet Dundee."

At this juncture Mary behaved in the most spirited manner. She answered and said—

"A fig for all your squires, your lords, and dukes likewise,
My William's hand appears to me like diamonds in my eyes."

The uncle at once gave way to an unhappy temper:

"Begone, unruly female, you ne'er shall happy be,
For I mean to banish William from the banks of sweet Dundee."

From the next two stanzas we gather that Mary's wicked uncle set the press-gang upon poor William, who, like a virtuous and humble hero, fought one against six—

The blood did flow in torrents: "Pray kill me now," said he,
"For I'd rather die for Mary on the banks of sweet Dundee."

Shortly afterwards, Mary, wandering in her uncle's grove, met the squire, and matters at once came to a crisis. The bold bad lover put his arms around her:

"Stand off, base man," said she,
"You sent the only lad I love from the banks of sweet Dundee."

* Schiller's "Cabal and Love."
† Goethe's "Stranger."

The squire would not stand off, and during the scuffle, our heroine espied two pistols and a sword beneath his morning gown. Availing herself of this armoury—

Young Mary took the weapons, his sword he used so free,
But she did fire and shot the squire on the banks of sweet Dundee.

Hearing the noise, the uncle—

hastened to the ground :
" Since you have killed the squire, I'll give you your death wound."
" Stand off," then said young Mary, " undaunted I will be,"
She the trigger drew and her uncle slew on the banks of sweet Dundee.

The doctor soon was sent for—a man of noted skill,
Likewise came his lawyer, for him to sign his will.
He willed it all to Mary, who fought so manfully,
And now she lives so happy on the banks of sweet Dundee.

I yield nothing to W. in my admiration of this ballad, which affords so true a picture of domestic life in rural districts. What a libretto (for Mascagni, say) might be constructed out of it, and how the intense realism, attested by plenty of gore, would move the modern audience!

X.

SINCE the time of David, the sweet singer of Israel, kings and queens have cultivated the art of music, and not a few have distinguished themselves as performers and some also as composers. The best teachers are at their command, they hear the best of everything, and they come into contact with the highest representatives not only of music, but of the fine arts generally. They thus enjoy exceptional opportunities for forming and cultivating taste, and when to these are added natural disposition or special gifts, the good results are proportionally greater. At once the names of our own merry monarch, Henry VIII., and of Frederick the Great of Prussia come to remembrance, and many more might be mentioned. If no monarchs, however gifted, however well trained, have come within measurable distance of the greatest composers, it must be remembered that political events, state duties, and court pleasures always absorb much of their time, and even, under the most favourable circumstances, they cannot pursue art with that devotion which alone secures supremacy. The publication, now in progress, by Messrs. Artaria and Co., of the musical works of the Emperors of Germany, Ferdinand III., Leopold I., and Joseph I., embracing a period of seventy-four years (1637-1711), affords not only a striking illustration of what kings living in troubled times have achieved as musicians, but an example, unique of its kind, of several generations of one and the same dynasty taking active interest in music, mastering the technicalities of their art, and producing works of exceeding high merit. Already, towards the end of the fifteenth and beginning of the sixteenth centuries, under Maximilian I., music was cherished, and Josquin Despré, the great master of the Netherlands school, was one of the brightest ornaments of his Court. Ferdinand II. was one of the most enthusiastic musical amateurs of his day, but his son, Ferdinand III., achieved still higher reputation. He composed music both sacred and secular, motets, hymns, a *drama musicum*, &c. He was noted for his noble style of writing, his flowing melody, and for the agreement which he established between tone and word. The great Froberger, it will be remembered, was organist at the Court of the monarch. Leopold I. was, as regards music, a worthy son of his father. The number of his compositions is exceedingly great, and from statements of his own, and records concerning him, it is clear that he was not only a skilled writer, but that he used music specially as an expression of his feelings, whether joyous or sad. Marshall Grammont, indeed, in his

"Mémoires," mentions his predilection for melodies of a sorrowful cast. It is curious to note that sketches of his famous "Miserere" have been preserved. Though trained in the Italian school, Leopold encouraged native art by writing three German "Singspiele." The reputation of Leopold I. was not confined to his own country. Hawkins, in his "History of Music," speaks of him not only as a judge of music, but as a great master of the science. Of Joseph I. only three compositions have been preserved, but it is said that these give evidence that had he not worn the imperial crown he might have won the laurel wreath. The first volume of the above-mentioned publication will include the sacred works of these three Emperors and an interesting preface by Dr. Guido Adler.

A correspondent writes: "On the 12th ult. Edvard Grieg and his wife celebrated the twenty-fifth anniversary of their wedding day. The composer is at present staying at his beautiful villa, Troldhaugen, near Bergen, in which town, in the year 1843, he first saw the light. A numerous house-party had arrived on the previous day, and on the evening of the 12th ult. Grieg entertained his friends at a supper, served partly in the house and partly in the garden. The weather was delightful, and the evening one of those for which the summer in Norway is so justly renowned. Supper being over the guests gathered round whilst Grieg played his 'Brudfølget,' or Norwegian Bridal March (well known in English Concert-rooms), on the new grand presented to him by Messrs. Steinway, and Mrs. Grieg gave exquisite renderings of several of her husband's songs. Later in the evening an immense procession, drawn from the different musical societies of Bergen, arrived with their banners, and after defiling into the garden joined forces in the performance of a part-song specially composed for the occasion. The leader of the united choirs then stepped forward and, in congratulating the gifted pair, eulogised Grieg as one who, by his influence and example, had raised the standard of music throughout the country, whilst preserving to its music a national character; and spoke of Madame Grieg as the link betwixt her husband's thoughts and the public ear. Several thousand people from Bergen who had accompanied the procession had meanwhile collected, some on the hills overlooking the villa, others in boats on the sea. At midnight, after the departure of the choral societies, dessert was served in the customary Norwegian manner, and a poem by the well-known writer, Jonas Lee, entitled 'A Greeting,' set to music by Sinding, was sung. At 1 a.m. a special train, described as the longest ever seen in those parts, carried back to Bergen the enormous and enthusiastic crowd of well-wishers. The presents were both numerous and costly, and over a hundred congratulatory telegrams were received from England, America, Norway, Sweden, Denmark—in fact, from all parts of the world. It will be a pleasure to Grieg's numberless admirers in this country to learn that the rheumatic gout, from which he has been so terrible a sufferer, has so far yielded to the massage treatment that he hopes now to push forward with fresh work and renewed vigour, and has so far improved in health that he was able on this occasion to enjoy a spell of over two hours in the garden amongst his numerous friends and well-wishers."

THE British Section of the Vienna Musical and Dramatic Exhibition was completely installed early in June. The exhibits, which were collected and in the first instance stored, were last month packed in

South Kensington vans and forwarded to Vienna, and on arrival at the Exhibition it was found that no object, however fragile, had been injured. Descriptive labels had been prepared and printed in German in London, and are attached to each respective article, and these labels now serve as the basis of the catalogue so far as the British Section is concerned. The Emperor of Austria visited the British Section on May 30, and expressed great satisfaction with the interest and special excellence of the exhibits. He was received by the Ambassador, Sir Augustus Paget, and the Military Attaché, Colonel Douglas Dawson, who is the representative of His Royal Highness the Duke of Edinburgh as President of the British Section in the Exhibition. The portraits shown, which are of great merit and comprise paintings by Hogarth, Reynolds, Millais, Alma Tadema, Pettie, Sargent, and other artists of fame, are much admired. While admitting that more might have been done with longer preparation, the selection and suitability of the exhibits could hardly have been surpassed. The insurance, which has been effected at Lloyd's against all risks, amounts to £25,000, which will give at least a money idea of a collection to which Her Majesty the Queen, the Duke of Edinburgh, and many of our well-known collectors and amateurs, including the Royal Academy and Royal College of Music, have liberally contributed. It is true that less has been done on the dramatic side than the musical, perhaps owing to the novelty of the scheme which the dramatic profession had not become familiar with. It has not been so with the musical side, as the experience of the very successful Loan Collection appertaining to the Inventions Exhibition at South Kensington in 1885 was always available. It is, however, satisfactory that, notwithstanding delay caused by want of funds before a subscription was mooted, the response made to the Duke of Edinburgh and the Selection Committee has been adequate to worthily represent this country. A successful endeavour has been made by means of autograph scores and other manuscripts, as well as printed editions, to show the present advance of English composition.

THE late performance of Liszt's "Angelus" at Princes' Hall, by the Rev. E. H. Moberly's String Orchestra of Ladies, seems to have given rise to a good deal of misapprehension. One critic spoke of it as "the late Walter Bache's arrangement"; another, improving upon this, expressed regret that when there are so many original compositions for string orchestra available, such an "arrangement" should have been admitted into the programme. A third spoke of it as a "transcription." It is unnecessary to multiply examples of carelessness or ignorance, but in the interests of truth, and for the avoidance of future misconception, it seems worth while to examine into the history of this charming piece, which the audience would gladly have heard a second time. The composition apparently dates from the year 1880, for in "My Musical Life" the Rev. H. R. Haweis has given an account of a visit he paid to Liszt at the Villa d'Este, near Tivoli, where he was spending the autumn of that year. He relates therein that, *à propos* of a talk about bells, Liszt said, "I should like to show you an 'Angelus' which I have just written," and opening the pianoforte sat down and played it. It was originally designed for a string quartet, and in this form it seems to have first been brought to public notice on the occasion of its performance by the Heckmann Quartet, at a Festival of the *Allgemeiner Deutsche Musikverein* (General German Musical Association), held at Zürich in July, 1882.

On the late Walter Bache's wishing to introduce it at his "Liszt" Concert of February 5, 1885 (alas! the last that he lived to give), he asked Liszt's permission for it to be performed by all the strings of the orchestra. To this Liszt replied: "The more the better," and himself added a double-bass part. Bache then took this enlarged version of the score in hand, and did for it what every Conductor would have to do to insure uniformity of bowing and expression; and under his editorship, and with a short preface explanatory of his share in the work, it was published by Messrs. Schott and Co., who have also issued a pianoforte transcription of it in Liszt's "Années de Pèlerinage" (3^{me} Année).

ONE of the most valuable papers ever heard at the Musical Association was that on "Fugal Structure," read by Mr. Ebenezer Prout at the last meeting, which was much more numerous attended than usual. Mr. Prout had no difficulty in proving that in fugue, as in other branches of our unfortunate art, practice was, until quite lately, miles ahead of theory. He showed that if the theorists were right then undoubtedly Bach was wrong. Having, however, come to the conclusion that Bach knew what he was about, Mr. Prout has found it necessary to adopt the awful course of regarding theorists as liable to error, and to remodel the rules of Fux and Cherubini in accordance with Bach's practice. This plan of deducing theory from practice, instead of modelling practice upon theory, stamps Mr. Prout, of course, as one of the "dangerous classes" at once; but it is the method "of the future," nevertheless, or we are very much mistaken. During the very interesting discussion which followed Mr. Prout's paper, the use of the term "Binary" to indicate the form seen in the first movement of a sonata or symphony was debated with some warmth. Mr. Prout defended it on the ground that in the old days such movements really contained two sections, divided, of course, by the double-bar, which is still retained. As, however, the music which immediately follows the double-bar has itself long ago grown into what is known as the "development" or "free fantasia" section, it is clear that the modern "first movement" is in three parts—exposition, development, and recapitulation. In the description of this form as "Binary" we again see theory lagging far behind practice. On the other hand, if we call it "Ternary" we confuse it with the form of the rondo, which has always been spoken of as in "Ternary form." Perhaps some of our readers will suggest a "way out"?

OF the many witticisms perpetrated at Wagner's expense there is, perhaps, none that has been more often quoted than the famous *not* "Dans la musique de Wagner il y a de beaux moments et de mauvais quarts d'heure." This saying has hitherto been always ascribed to Rossini, but we are enabled to state on the very best authority that whoever uttered it, it was not the composer of "William Tell"; on the contrary, when taxed with it, he indignantly disclaimed its paternity. It seems that shortly after the historic *première* of "Tannhäuser" in Paris, Liszt called on Rossini, and in the course of their conversation the latter asked him why it was that Wagner had never paid him a visit. Liszt replied: "Well, my dear *Maestro*, the fact is you make jokes sometimes and Wagner is sensitive." Rossini asked for an explanation and Liszt then told him of the saying with which he had been credited at Wagner's expense. Thereon Rossini, with great warmth, indignantly denied having ever made use of such an expression,

adding "far be it from me to use such language of one who has done so much to enlarge the borders of art." Liszt often alluded to this interview afterwards, but we have never seen the anecdote in print before.

MR. MORRIS STEINERT, of New Haven, Connecticut, U.S.A., has sent a large collection to the Vienna Exhibition of clavichords, spinets or virginals, harpsichords, and pianofortes, which he has gathered together with incredible pains in Europe as well as America. His space in the Exhibition is next to the British Section, and his instruments, together with Mr. Donaldson's clavicytherium, Messrs. Broadwood's old square pianofortes, and Mr. A. J. Hipkins's models of the first pianoforte actions (Cristofori's), form an objective history of the keyboard stringed instruments from A.D. 1500 to A.D. 1830. It is Mr. Steinert's intention to remain at the Exhibition until it closes. All his instruments are playable, and his talent for improvisation upon them is remarkable.

A PARAGRAPH in our last issue on the question of Performing Rights seems to have been considered capable of interpretation in a sense reflecting adversely on the agent of the "Société des Auteurs, Compositeurs, et Editeurs de Musique." We are unfeignedly sorry if, in consequence, Mr. Moul has suffered any annoyance, the more so as he assures us of his willingness to supply, at all times, whatever information is in his power regarding works over which the Société claims a performing right, and in respect of which it demands a fee.

FACTS, RUMOURS, AND REMARKS.

THE givers of a "comic and popular" Concert at the Spa, Harrogate, are to be congratulated upon the annotator of their programme, who rose to the occasion in a very characteristic way. Doing his best to be as "comic and popular" as the Concert, this gentleman said that Weber, in composing the "Turandot" Overture, had to "take an octave of notes, sort of twist its neck, and then apparently drown it in ting-ting and tom-tom." He describes a well-known *jeu d'esprit* by Gounod thus: "But the march we have here is what the frank schoolboy would call 'a rum sort of a go.' It starts with a bit of a breeze between two of these mannikins. The first wild skirling tells us that, and somebody gets what that same schoolboy would call 'a winner.' Listen to that whop on the cymbal. That's it, and it was a murder.

'And he sort of smole a sickly smile, and curled up on the floor, and the subsequent proceedings interested him no more.'

The mourning thereat was evidently brief, brief as Harrogate sunshine, for there are only two or three bars of it. Apparently it was not of that kind which 'Purges the eyes, and moves the bowels, and drenches handkerchiefs like towels.' But afterwards there is either a grand funeral, or else it's a terribly long journey or something. The row and murder were accomplished in three bars of music only, but the rest—just listen to the procession it is, and to the hoppy-kickettiness of it all. It goes with a soul-harrowing jerk into the major presently, and the cheerfulness seems to point to the idea that somewhere about here there was a public house in the way. But it seems there was more grief than we at first gave them credit for, as they lapse into melancholy again, and indeed seem to be rather overcome at the finish." There is more to the same effect, but the reader must not have all the good things at once.

It may not be generally known that Crouch, the author of "Kathleen Mavourneen," fought on the side of the Confederates during the American Civil War. *Brainard's Musical World* has just published a biographical sketch of the song-writer from information supplied by Crouch himself (who, born in 1808, is still living). In it we read: "Elsworth invaded Virginia, the States were seceding, the cry for men and arms was ringing through the land, and the Englishman Crouch enlisted as a private soldier in the 1st Regiment Richmond Grays, quartered at Norfolk. From the day on which he entered the army until the surrender of Lee, at Appomattox Court-house, through exposure, want, hardship, and starvation, Crouch was always at his post, never sick nor absent, and even unflinching in his refusal to accept the furlough which was proffered him. From the last battlefield he made his way, with three broken ribs and his right hand badly smashed, to Buckingham Court-house. Here, glad to earn a crust of bread, he entered into service as a gardener and farm-hand, and in this position he remained until the hostilities of the terrible civil struggle gradually died down." To an interviewer, Crouch said: "I was doing very well in Richmond, and gave up \$4,000 a year for \$12 a month when I became a soldier, and the \$12 I never got. When I went home after the war was over I found the house destroyed by fire, and all my books, manuscripts, and everything I possessed gone with it. I was about seventy-five when I came to Baltimore, and have remained here ever since. I write chiefly for musical reviews and teach, I don't make any songs now—and he tapped his forehead, with a sigh."

THE subjoined example of common sense in the guise of pleasantry is taken from *Cathedral Chimes*: "The following musical incident is related by one who recently attended a fashionable church. The choir started with a reference to the lilies of the field, and after ringing the changes on the word 'consider' until all idea of its connection was lost, they began to tell the congregation, through the mouth of the soprano, that 'Solomon in all his glory was not arrayed.' Straightway the soprano was reinforced by the basso, who declared that Solomon was most decidedly and emphatically not arrayed—was not arrayed. Then the alto ventured it as her opinion that Solomon was not arrayed, when the tenor, without a moment's hesitation, sang, as if it had been officially announced, that 'he was not arrayed.' Then, when the feelings of the congregation had been harrowed up sufficiently, and our sympathies all aroused for poor Solomon, the choir at length, in a most cool and composed manner, informed us that the idea they intended to convey was that Solomon in all his glory was not arrayed 'like one of these.' These what? So long a time had elapsed since they sang of the lilies that the thread was entirely lost, and by 'these' one naturally concluded that the choir was designated. Arrayed like one of these? We should think not, indeed! Solomon in a Prince Albert or a cutaway coat! No, most decidedly no! Solomon in the very zenith of his glory was not arrayed like one of these."

THE events which have led to the withdrawal of Mr. Cowen's new Cantata, the "Water Lily," from the programme of the Leeds Festival are worthy of passing note, as is the withdrawal itself, since thereby the Festival loses the most important of its promised novelties. The propriety of consulting the composer about the "cast" of a new work for festival performance becomes self-evident when it is considered

that musicians frequently fit their solo music to the qualities of particular artists; and, above all, when, as a matter of fact, the festival authorities do not know what the music is like. For some reason or other, at the nature of which we are wholly unable to guess, the Leeds Committee did not communicate with Mr. Cowen at all, but, of their own motion, appointed certain vocalists to sing in his work. The composer objected to two of these, and requested the Committee to give him others whom he named. His demand was refused, whereupon Mr. Cowen, resolved not to run any risk, withdrew the Cantata. We regret the difficulty and its consequences, and are curious to know how the Leeds refusal of a courtesy which is usual under the circumstances will be explained.

WELSH choirs do well when they win prizes at Eisteddfodau, but badly when they quarrel over the gains. We all remember the scandal of the dispute in Carnarvonshire about the disposal of Mr. Pritchard Morgan's gold *bâton*. The present case of the Dowlais Harmonic Society is by no means so serious, but resembles it in kind. We gather that the Society, having lately won £205 in competitions, determined to put the money in the bank as a reserve fund in view of their appearance at the Rhyl National Eisteddfod in September and at the Chicago Exhibition next year. This resolution being objected to by certain members, who declared their purpose to obtain a share of the money, the matter was formally re-opened, the malcontents then urging that members unable to go to Chicago should not be deprived of all interest in the amount they had helped to win. Satisfactory assurances having been given on the point, the meeting closed amicably. Squabbles of this sort are by no means edifying, and decidedly tend to confirm the assertions of those who hold that choral singing in Wales is far too closely associated with what we in England know as "pot-hunting."

THE first number of the *School Music Review* has received the seal of public approval, its success, as anticipated, having fully indicated the need for such a journal. The music, containing Sir John Stainer's "Hymn for Children," set to a simple and singable melody; the Kindergarten song "Little Soldiers," by Alfred Moffat; and Abt's graceful Trio "The Delight of Spring," together with some elementary studies in time and tune, is now issued separately from the paper. The number for the present month will include "Fairy Song," two-part song by Herbert Schartau; "Daisy Dell," unison song by A. Scott Gatty; two Songs for Junior Schools, "The Postillion" and "Evening"; a School Round by A. Moffat, and more Studies in Time and Tune. It will also contain General Notes; "What a High School Girl should be able to do," by the Editor, Miss Mundella, and Mrs. Marshall; Test Theory Questions for Pupil Teachers and Students; London School Board Children at Exeter Hall; Retirement of the Music Superintendent of the London Board Schools; the Scotch Schools and Music; Correspondence; and Reports of School Entertainments.

THE following outburst of prose-poetry, under the stimulus of an Organ Recital, has appeared in the *North Star*: "At times the quietness of the church was accentuated by what seemed like the gentle murmuring of the summer breeze amid the forest trees, and anon there arose birdlike notes, clear and sweet as the song of the thrush. Then the sacred

edifice was filled with a sound as of thunder, and a shrill sharp note as of the clarion call to battle went echoing down the aisles, to be succeeded in a moment or two by the cadence of the babbling brook and the tinkling ripple of the wavelets on a summer sea against the side of the fairy craft skimming lightly o'er its surface." Music is not the food of love only. It nourishes the poetic feeling that lies underneath even a reporter's professional indifference, and sometimes, as in this case, there is a running over.

THE critic whom we have so long followed as a man of light and leading seems now to be on the staff of the *Auckland Star*, engaged in illuminating the Antipodean mind by such remarks as the following: "Some *Kudos* is also attached to the very accurate playing of the acoustic properties of the hall." Again: "What an orchestra is without a French horn space forbids us to say. What an orchestra is with a bad horn player would necessitate the use of unpublished language." Again: "The *Andante con moto* is dreamy, rather languorous; had Mendelssohn not distinctly called it so, the movement might easily be mistaken for an *Andante*." Once more: "There is always a large contingent who love pizzicato items, and to meet the somewhat depraved musical taste of these the 'Serenata Napolitana' was given." Finally, the critic calls "Lohengrin" the "most philistine of Wagner's operas." We trust the Auckland public will take good care of this writer. Should anything happen to him, the disaster would "eclipse the gaiety of nations."

ONE of our correspondents has, with considerable ingenuity, associated the names of Mr. Edward Lloyd and Mr. Ira D. Sankey. After pointing out that these gentlemen are on the Atlantic, going in opposite directions to their native shores, he continues: "Here are two celebrities whose lines are wide apart, yet they have endeared themselves in the hearts of the people of two Hemispheres, proving the conscientious methods both have adopted to create so deep an impression and draw their eager, overflowing audiences. Nature endowed both with that charm of voice that told and captivated the hearer in the difficult and simple compositions alike, and made no distinction in class of audience or place of rendering. Both gentlemen are identical in their modes of living, chaste and circumspect, with temperate tastes. Only such can last, and let their charms accompany an extended career, which all will hope will long continue. Such models are worthy of press notice." Undoubtedly.

AN American journal, after quoting the remarkable statement that "conservative old London" is now seeking its "musical salvation in German Opera," goes on to say: "The idea of substituting German Opera for oratorio is as novel as it is ridiculous. London is cosmopolitan enough for all forms of musical works, but she will never do away with the oratorio. There are some writers so narrow that they think the success of one school of music means the downfall of all others. Some of the Wagnerites are not satisfied to see the composer of the music-drama take his place among other composers, but they desire that his works shall drive all other operas from the stage. Fortunately, the public is eclectic in its tastes, and does not want all its opera from the pen of one man, whether it be Wagner, Verdi, or Gounod. It also desires oratorio, its symphony, its chamber music, and ballad concerts."

THE complete programme of the Gloucester Festival has now been issued. On the first day "Elijah" and "The Redemption" will be given; Wednesday's work includes Handel's "Joshua," Dr. J. F. Bridge's new Motet "The Lord's Prayer," Bach's "My spirit was in heaviness," Miss Ellicott's "The birth of song," an Organ Concerto by Handel, and Schumann's D minor Symphony. Thursday will be devoted to Dr. Parry's new Cantata "Job," Mr. C. Lee Williams's "Gethsemane," the "Hymn of Praise," and Spohr's "Fall of Babylon"; Friday to "The Messiah," Mendelssohn's "Hear my Prayer," Schubert's "Unfinished" Symphony, Handel's "Occasional" Overture, and Bach's magnificent Organ Fugue "St. Anns." The principal vocalists are Madame Nordica, Misses Anna Williams, Hilda Wilson, Mary Morgan, Jessie King, L. F. Higgs, and Messrs. Edward Lloyd, E. Houghton, Watkin Mills, Plunket Greene, and Santley. Mr. Done and Mr. Sinclair are the organists, and Mr. C. Lee Williams conducts.

FROM a recently published Report, we gather that the Middlesbrough Musical Union has had a successful season in an artistic sense, but that, financially, there has been retrogression. The Committee say: "But it is a prime necessity for the Society to pay its way, and if this cannot be accomplished in any other manner, the question of some reasonable increase in the rate of subscription may, at some future time, have to be considered. While regarding the present financial position as one which calls for careful management, the Committee have confidence that no well-directed and unselfish effort for the public good will long be allowed to languish for want of support." We should hope not, in the case of a flourishing community like that of Middlesbrough.

WITH reference to a burning question, the Boston *Home Journal* makes the following judicious and judicial remarks: "It is not improbable that in years to come the music-dramas of Wagner's later period will be known chiefly by excerpts given in concerts, just as to-day the memory of certain ancient operas is kept alive in Paris by fragments heard at the Conservatory. Time settles all these questions, and time cares not for the adverse criticisms of men of a past day, nor for the hysterical praise of blindly adoring worshippers. The verdict of time is not a response to the impassioned pleas of wrangling advocates. The music of the composer is the evidence in point, and time only weighs the evidence."

TORONTO journals are pretty well unanimous in approval of the manner in which Dr. Bridge's "Callirhoe" and Gounod's "Redemption" were performed at the Philharmonic Festival, under Mr. Torrington. One journal, by the way, gives an amusing summary of the "Callirhoe" argument: "The Cantata 'Callirhoe' relates an extremely legendary Greek story of two people who loved each other very much, but as one did not find out the state of her heart until the other had killed himself for love of her, she also suicided, and both soprano and tenor became river deities."

WE have received favourable accounts of Madame Schumann, whose health seems to be quite restored. While this great pianist and teacher will, with her elder daughter, remain in Frankfort, her younger daughter, Mdle. Eugenie Schumann, intends to come to London in October to undertake pupils privately, or in class, who will study with her during the winter

season. She will also continue to prepare pupils who may wish to study afterwards in Frankfort with Madame Schumann. Due notice will be given of the date of her arrival and where she will reside.

A NEW YORK paper having stated that Mr. Edward Lloyd's Concerts in New York were not appreciated, a Chicago journal answered: "Who supposed they would be? In voice, in method, he has no superiors. He sings in pure English. That is enough. If there is anything that the average New Yorker can't endure it is pure English. If it can only be broken into unrecognisable bits of ze italien or der deutsche it will be relished by the four hundred 'furrenners.' Mr. Lloyd is appreciated in Chicago. May he come often."

THE correspondent of the *Morning Post* who wrote complaining that a costermonger's voice, coming through the open windows of St. James's Hall, disturbed his enjoyment of a Schubert Recital, was quite unreasonable. People must live and let live. Probably the "coster" was crying "Fresh, ripe strawberries," making many mouths water with suggestions of colour, fragrance, and flavour. Lovers of Schubert should be tender with lovers of strawberries.

SAYS the *Merthyr and Dowlais Times*: "A Merthyr man was much impressed by the bills announcing the performance of 'Blodwen' at Aberdare. Not being conversant with the subject or the merits of Dr. Parry's opera, he asked a friend, 'What is "Blodwen"?' I've seen it advertised a good deal.' 'Oh,' was the reply, 'He's the fellow that walks the tight-rope. He's in Aberdare to-day.' And then the band played!"

AT this year's Choral Festival in Lichfield Cathedral, on the 7th inst., Mendelssohn's "St. Paul" is to be given with full band and chorus. At the conclusion of the Oratorio the 100th Psalm will be sung, with an orchestral accompaniment specially written by Sir Herbert Oakeley, Honorary Visitor to the Diocesan Choral Association.

AN American writer, anxious to escape hearing a German artist sing "He shall feed His flock like a sheep-hayrd," asks, "Cannot this broad land of ours produce any first-rate oratorio singers?" Undoubtedly it can, but most of them come to England, where they are sure of appreciation.

THE following item appeared some time ago in the catalogue of a firm of organ-builders:

No. 363, built in 1872.
2 Manuals, 30 registers.
Deaf and Dumb Asylum.

THE Boston *Musical Record* observes: "Strange to say, no amount of criticism seems to have any effect upon conductors. It is asserted that some of them do not even read the press comments upon their work. What incorrigible men they are, to be sure!"

A CORRESPONDENT desires to know what should be done to the wretch who perpetrated the following: "What relation is A to B in the ascending scale? A stepfather!"

A WRITER in the *American Art Journal* has made a curious slip in speaking of Wagner as "the great American master."

MESSRS. STEINWAY AND SONS have just been appointed pianoforte manufacturers to the Emperor and Empress of Germany.

MR. J. F. BARNETT, Mr. Alfred Gaul, and Sir John Stainer have been invited to contribute works to the next Norwich Festival.

CRYSTAL PALACE.

THE success of "Judas Maccabæus" in the central transept of the Crystal Palace, on the 25th ult., was so great, whether as regards the attraction it had for the public or the character of the performance, that we may look to see the production, from time to time, of other Handelian oratorios. For reasons perfectly understood, the scope of the Handel Festivals is very limited, amounting, indeed, to no more than the liberty of varying the selection given on the second day. Advantage should be taken of the single midsummer performance to make up for this deficiency, and we hope in due time to hear other works of the great master under the impressive conditions which attended the production of "Judas." The Maccabean oratorio was well chosen as a "draw" for the general public. It abounds in solos and choruses widely known and admired, while its story, passing from despair to exultation, and from defeat to victory, presents a large variety of effect and is never dull. We must not, however, attach too much importance to the choice of a work for performance under the conditions which ruled on the 25th ult. Provided it be by some great master, the public, we fancy, are comparatively indifferent; the chief consideration being the grandeur of the scale upon which the chosen oratorio is executed. With 2,000 voices and an orchestra in proportion, the mere tone is a "sensation." There is nothing like it in quality, while the overwhelming power exerted in the case of Handel's massive choruses leads to effects both upon mind and feeling which all, whether musical or non-musical, can in some degree appreciate.

It can scarcely be requisite to say that only the London contingent of the Handel Festival army was "mobilised" for the performance. But these pretty nearly filled the great orchestra, and their united power was not very much less than that of the larger force. It proved enough, at any rate, for a great impression, especially in the more famous of the concerted numbers. The first "hit" was made in "O Father, whose Almighty power," given with remarkable precision and *elan*. After it, the warlike outbursts "We come" and "Lead on" were felt to be quite safe. "Hear us, O Lord," would have gained by another rehearsal, but "Tune your harps" and "We never will bow down" were quite satisfying—a fact emphasised by long and loud applause. With regard to the choral performance generally, we may say that it indicated rather a gain than a loss of efficiency since last the executants were called together. This is not surprising. Cultivated as music now is, every year must witness an advance in knowledge and skill. The principal solos were in the long-tried hands of Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley, who had nothing save familiar work to do, and secured, therefore, an easy triumph. With characteristic generosity, the audience gave small heed to evidence that time makes no exception in favour of fine voices, recognising only the fact that in each case they had to recognise the merits of an artist whose name and fame are a possession of all England. It is needless to tell how Madame Albani sang "From mighty Kings," what Madame Patey did with "Father of Heaven," how Mr. Lloyd stirred his audience with "Sound an alarm," or in what manner Mr. Santley, executing the "divisions" of "The Lord worketh wonders" as fluently as ever, excited general admiration. All this can be imagined without much risk. It should be stated, however, that Madame Clara Samuelli sang "Wise men flattering" excellently well, and that Mr. M. Humphreys was useful in the second tenor solos. Mr. Manns conducted with care and decision, and Mr. Eyre, though accompanying the recitatives rather too loudly, did good service as organist.

ROYAL ITALIAN OPERA.

WE take up our record of Sir Augustus Harris's very successful French and Italian season with the production, on May 27, of Massenet's "Manon," in French. M. Van Dyck appeared as the *Chevalier de Grioux*, and repeated the success which he achieved last season when he first made his bow before a London audience. Mdlle. Mravina played the part of *Manon*, for the first time here, and won general approval. The cast included M. Plançon as *De Grioux père*, Signor Miranda as *Guillot*, and M. Dufriche as *Lescaut*, the performance being conducted with distinguished ability by M. Léon Jehin.

On May 30 there was a revival of Gounod's "Roméo et Juliette," which work the English public, after years of indecision, have so taken to heart that it has become the best paying opera in the repertory of Covent Garden. There was an immense attendance on this occasion, partly accounted for, no doubt, by the re-entry of the De Reszké brothers after their American tour. It may be said at once, with regard to these artists, that hard work and much travel had had its effect upon them, neither being in good voice, though dramatically as excellent as ever. Their reception was truly English in cordiality. Madame Eames was a coldly correct *Juliette*. She tried to be warm, but could not even simulate passion with success. On the other hand, her voice and phrasing were irreproachable. Mr. Plançon made an imposing *Capulet* and Mr. Montariol an appropriately fiery *Tyball*.

"Lohengrin" was added to the season's repertory on the 2nd ult. Mr. Jean de Reszké playing his accustomed part as the Knight of the Swan, supported by Madame Nordica as *Elsa*, Mr. Edouard de Reszké as the *King*, Miss Giulia Ravogli as *Ortrud*, and Mr. Dufriche as *Telramond*. This, with Mr. Abramoff as a sonorous Herald, was a very good cast, and the performance, conducted by Mr. Mancinelli, reflected credit upon the establishment. Into matters so familiar there is no need to enter at large. Enough that each artist justified the expectations based on previous efforts, and that a full house seemed quite content—nay, even delighted, with what was done.

"Lohengrin" was immediately followed by the "Flying Dutchman," the representation of which by no means rose to the same level. Wagner's early opera appeared to have been imperfectly prepared and suffered accordingly. Moreover, in our opinion, neither the representative of *Senta* (Miss Macintyre) nor of the *Dutchman* (Mr. Lassalle) was equal to a task which calls for special dramatic capacity. It need not be said that both artists sang well, and used their excellent voices unsparingly, but the mysticism of the characters was not grasped and therefore not presented. Miss Macintyre, dressed inappropriately, considering the nature of the part, made but little suggestion of the fateful elements in *Senta's* nature, while Mr. Lassalle carried the *Dutchman's* curse with a quite satisfied and unromantic air. The artists undertook a task the exigencies of which they could not, or, at all events, did not properly estimate. On the other hand, some amend was made by a very fine performance of the duet in the second act.

"Les Huguenots" was revived on the 10th ult., with Miss Macintyre as *Valentina* and Mr. Montariol as *Raoul*, Mr. E. de Reszké being the *St. Bris*. Of this performance it is enough to say that Miss Macintyre showed a decided advance and was, on the whole, satisfactory, both as actress and singer.

One of the season's novelties—to wit, Mr. de Lara's "La Luce dell' Asia," was brought out on the 11th ult., in presence of an audience moderate as to numbers, but quite interested in the effort of a composer heretofore known only in connection with drawing-room songs. It is unnecessary to discuss the new work at length, because we are not likely to see it enrolled among accepted things, and because the lesson it conveys can briefly be stated. The "Light of Asia," founded on Edwin Arnold's poem of the same name, was originally a Cantata for the concert-room, with a libretto prepared by Mr. Beatty Kingston. In that form it might have met with success, but the composer was advised to turn his work into an opera, and did so. As a result "La Luce dell' Asia" is, strictly speaking, neither opera nor cantata. There is too little action on the stage;

lyrical expression is too constant for a drama, and the character of the choral music in certain instances distinctly suggests oratorio. Where Mr. de Lara attempts dramatic music he is weak, though noisy, and his strength appears only in the more lyrical and sentimental numbers. Here he is at home, and the result is often satisfactory. We advise the composer to change his work back to its first state, and give it in the Concert-room, where its merits would meet with due appreciation. Sir Augustus Harris gave the novelty every chance, allotting Madame Eames and Mr. Lassalle to the principal parts, and providing an effective *mise-en-scène*. Since the first representation, "La Luce dell' Asia" has had a second hearing.

Passing note should be made of a capital performance of "Carmen," in which Madame Deschamps, as the gipsy, made quite a sensation, and M. Jean de Reszké re-appeared as *Don José*. On the 25th ult., too late for notice here, Meyerbeer's "Prophète" was revived.

GERMAN OPERA.

EXCEPTIONAL interest has been lent to the opera season at Covent Garden by the engrafting on to the main scheme of a separate series of performances by a specially organised German company, including, as its chief attraction, Wagner's "Ring des Nibelungen" and "Tristan und Isolde." The interest and enthusiasm excited by these performances, which have been attended by crowded audiences both at Covent Garden and at the supplementary performances at Drury Lane, forms a most conclusive and convincing rejoinder to those critics who have chosen to regard the Wagnerian cult as an elaborately inflated bubble which had already collapsed. It was asserted that the Bayreuth Festivals were only kept alive by the artificial stimulus of patriotic enthusiasm, and that a repetition of the experiment of 1882 would inevitably lead to disastrous results. The experiment has been repeated and with the most signal success. Whatever may be the ultimate fate of Wagnerian opera there can be no doubt that, to use the cant phrase of the day, it has "caught on" like wild-fire in the present season, and that the admirers of the Bayreuth master in this country have been doubled in number by the enterprise of Sir Augustus Harris. To this result many causes have co-operated, foremost amongst which must be reckoned the retention of the services of Herr August Mahler, to whose great ability and mastery of his subject the completeness of the representations have been primarily due. Herr August Mahler, though his name was unfamiliar to the bulk of English amateurs on his arrival little more than a month ago, is no novice in the conductor's craft. His first appointment, if we mistake not, was at Cassel, where he conducted an Oratorio-Verein with great ability. Thence he migrated to Leipzig as second in command, where, it is worthy of note that, together with C. von Weber, the grandson of the great composer, he completed the Opera of "Die drei Pintos" from Weber's sketch of 1821, and produced it on January 20, 1888. From Leipzig he moved to Pesh, where he was responsible for the production of a complete cycle of Wagnerian operas. His present appointment is at Hamburg, whence he has brought with him the major part of the excellent orchestra employed at the present series of German Operas at Covent Garden, together with several of the principal vocalists. In this connection we may mention that Herr Max Alvary, whose reputation, previous to his appearance at Bayreuth at the last Festival, had been made at the Metropolitan Opera House, New York, under Herr Anton Seidl, hails from Hamburg; and that Frau Sucher, though her fame is known all over Germany, was for several years specially attached to the Hamburg Opera House, where her husband held the post of chief Conductor. Frau Sucher, we may remind our readers, is no stranger to these shores, her impersonation of *Isolde* having formed one of the principal attractions of the season of German Opera at Drury Lane in 1882, when she also appeared as *Euryanthe*, *Senta*, and *Elsa*.

From a purely business point of view the success of the enterprise was more or less assured from the outset, all the reserved seats for the seven performances at Covent

Garden having been subscribed for before the initial performance on the night of the 8th ult. The choice of "Siegfried" for the opening night seemed a little incongruous, inasmuch as the "Ring" was to be given in its entirety; but thereby hangs a tale. Herr Max Alvary, who was to sustain the title rôle, had stipulated that he should make his *début* in that opera, and the due sequence of the tetralogy was accordingly dislocated to suit the exigencies of the popular tenor. We recommend this instructive episode to the consideration of Dr. von Bülow, whose views on the subject of operatic tenors are too well known to need further particularisation. Apart from this fact the performance of "Siegfried" calls for well-nigh unstinted commendation. It was well mounted, finely acted and sung, and admirably conducted. Following the Bayreuth precedent, the auditorium was darkened throughout the whole course of the opera, a method of procedure which, it must be admitted, is less convincing when, as at Covent Garden, the orchestra and its lights remain in full view of the audience.

The prelude to "Siegfried," so full of sombre and abysmal sonority, applied a test to Herr Mahler's orchestra from which they emerged with great credit, and the course of the first act was followed by the enormous audience with a rapt attention, which never flagged throughout the entire opera—even during the protracted utterances of that heaviest of Wagnerian heavy fathers, *Wotan*. In the first act Herr Max Alvary, who makes a remarkably pretty *Siegfried*, sang with judicious reserve and acted with plenty of animation. The forging of the sword was accomplished in a most realistic manner, but the delivery of the splendid *Schmiedelieder* lacked the fierce demonic exultation which M. Van Dyck throws into them, and, for the rest, they were taken at an unduly slow tempo. Herr Lieban, as *Mime*, proved himself to be a very clever singer and a comedian of the first rank. He is perhaps a trifle inclined to overdo the restlessness of the scheming and malignant dwarf, but, taken all round, his conception of the rôle is extraordinarily subtle and elaborate. *Mime's* excitement in the second Act, just before *Siegfried* slays him, was a most thrilling and convincing piece of acting; Herr Lieban's enunciation, again, was marvellously distinct and pointed. Herr Grengg, as *Wotan*, used his fine bass voice with considerable effect, Fräulein Traubmann sang the part of the *Bird* with great charm and brightness, and Frau Heink was thoroughly efficient in the somewhat thankless rôle of *Erda*. Frau Sucher's *Brünhilde* is too well known to Wagnerian connoisseurs to call for detailed notice. Her voice may have lost a little of its earlier freshness, but it remains fully adequate to the vocal requirements of the rôle. She sang with wonderful fervour, sonority, and incisiveness of attack, while her acting, notably in the awakening, is characterised by a statuesque picturesqueness, and a heroic energy seldom seen on the operatic boards. Herr Max Alvary improved greatly as the opera went on. His acting, though it lacks spontaneity, is always intelligent, and as a singer he has the great merit of never attempting an effect which is not within his reach. The impressiveness of the last act was not a little impaired by the absence of all attempt to convey the notion of difficulty and danger in *Siegfried's* ascent to *Brünhilde's* rock; but otherwise Wagner's exigent stage directions were, on the whole, satisfactorily carried out, and the menagerie not more ridiculous than usual. Herr Mahler, who conducted *more Teutonico* from the middle of the orchestra, was called, along with the principal performers, after the second and third acts, and most enthusiastically greeted. The "cuts" in the score were few and so judiciously managed as to render criticism in this regard quite unnecessary.

"Tristan und Isolde," which was given on the night of the 15th ult., is familiarly alluded to by the faithful as "Tristan." With Frau Sucher in the rôle of the heroine, it should always be called "Isolde." Only a heroic tenor of the most Titanic force could hope to match this massive and magnificent impersonation, whereas Herr Alvary, as though still further to emphasize the disparity between his resources and those of Frau Sucher, by an injudicious innovation which would never have been tolerated at Bayreuth, chose to play the

part in a make-up suggestive of a boy of nineteen or twenty rather than of a well-tried warrior and diplomatist. Herr Alvary sang cleverly and capably throughout, though he manifests an undue partiality for employing the spoken sound as opposed to musical notes in declamatory passages. In the long dialogue with *Kurwenal* (excellently played by Herr Knapp) at the opening of the last act—one of the most trying scenes in the whole range of opera—Herr Alvary acquitted himself with real distinction. Herr Wiegand as *Marke* was thoroughly efficient, but Fräulein Ralph, who played the difficult rôle of *Brangäne*, must be exempted from criticism in consideration of the short notice at which she undertook the part. The opera was handsomely mounted, the scene on board ship, in the first act, being decidedly effective. Herr Mahler gave a much more sentimental, not to say jerky, reading of the *Vorspiel* than that with which English audiences have been familiarised by Dr. Richter; but with this exception his share of the performance was marked by rare intelligence and mastery of the score. It is worthy of note, as a characteristic indication of the tone and temper of the audience who frequent Wagnerian opera, that when a cat appeared and remained on the stage for some little time in the last act, there was not the faintest ghost of a giggle throughout the vast auditorium. Frau Sucher has played the rôle of *Isolde* for upwards of eight years, but it is generally admitted that she never sang or played it more finely than on this night. She was equally successful in delineating the moods of resentment, of rapturous love, and of poignant grief, while her singing in the great love duet was marked in places by a delicacy not always encountered in German artists.

"Rheingold," which in its relation to the rest of the tetralogy may be compared to the porch of a temple, and which was described by Wagner himself as a *Vorabend* or preliminary evening, was performed on the 22nd ult. The dream of Wagner's life, according to his latest biographer, Mr. Ferdinand Praeger, was "unlimited means." It is rather curious that he should have taken as the root idea of his greatest work the *auri sacra fames*, the satiation of which only brings death in its train. "Rheingold" is at once the shortest and, in the opinion of the best critics, the least interesting of the sections of the "Ring"; but the unrealities and grotesquenesses of the drama are in a great measure redeemed by the surpassing magic of the orchestration. It cannot be said that what may be styled the pantomimic features of the piece were very happily dealt with at Covent Garden. The stage was far too dark in the first act, and the swimming of the Rhine-maidens was very inferior to their singing, which was admirable. The treasure, again, as brought on by *Alberich's* satellites, was painfully suggestive of a collection of wedding presents, while the giants, with their thick-soled boots, were more like advertisements for some orthopaedic treatment than anything else. The scenery again was less effective than in the other performances. Herr Alvary's *Loge* was a dapper, finicking personage; but the notion of craft, devilry, and speed might have been more strongly suggested. Frau Andriessen, as *Fricka*, sang fairly and acted with due dignity, while Fräulein Bettaque made a favourable *début* as *Freia*. The *Wotan* of Herr Grengg was adequate vocally, while Herr Lissmann made an admirably sinister *Alberich*. Herr Lieban, as *Mime*, once more proved himself a singularly finished comedian, and the three Rhine daughters found excellent representatives in Fräulein Traubmann, Fräulein Ralph, and Fräulein Heink.

PHILHARMONIC SOCIETY.

THERE was little in the programme of the sixth Concert (the 1st ult.) to gratify quidnuncs, who were asked to accept a selection of standard and familiar works, tempered just a little by two movements from Raff's rather uninteresting Violoncello Concerto in D, chosen for the appearance of Mr. Hugo Becker, an artist of quality as well as note. It appears to us that the Philharmonic should not sanction the presentation of fragments. If it was worth while to perform any part of Raff's Concerto—as to which there may be various opinions—respect for the composer's design should have given the whole of

it. On the other hand, we can sympathise with the desire of the directors to treat an artist's choice with courtesy. The purely orchestral works in this programme were headed by Mendelssohn's Overture "The Hebrides"—a piece which remains as fresh as when first heard, and can no more be exhausted than the waves that beat on the "sounding shores" of the Western Islands. With this noble Overture the "Unfinished" Symphony of Schubert kept fitting company, and both were admirably played under Mr. Cowen's direction. Great pains were taken with the Symphony, with the usual result that the two superb movements generously rewarded effort by a more complete revelation of their inherent beauties. The orchestral arrangement of Dr. Mackenzie's *Benedictus* and the *Courante* from his "Ravenswood" music brought the selection to an effective end. Mr. Frederic Lamond's performance of Beethoven's Pianoforte Concerto in G was a well-considered and generally successful effort, in which classical feeling held sway, resisting the promptings of the mere virtuosity, which even on a Philharmonic audience can make more impression than legitimately belongs to it. Miss Macintyre was the vocalist.

The final Concert of the eightieth season took place in the afternoon of the 15th ult., on which occasion, as at the previous Concert, no novelty was presented. Consistency may be claimed for the directors in this matter. They resolved to have a season mainly for the performance of standard works, and the determination was carried out to the very end, supported, no doubt, by the approval of the subscribers. Wagner's "Siegfried Idyll" stood at the head of the programme. Respecting the choice of this work we will only suggest that it may not be well to challenge comparison with the Richter readings of Wagner's music at the very time when these are available. The field of selection is quite large enough to avoid this. In Beethoven's "Pastoral" Symphony, conductor and orchestra stood on more advantageous ground, and, we must add, made the most of the position, although Mr. Cowen asked for indulgence on the score of unavoidably imperfect rehearsal. The performance of this master-work was a very fine one. Mr. Arbos gave a brilliant and, at the same time, expressive reading of Max Bruch's first and best Violin Concerto, thereby greatly advancing himself in the estimation of connoisseurs; and Mr. Sapellnikoff, with the halo of a former *virtuoso* success around him, took in hand Rubinstein's Concerto in D minor, a good deal of which he played less as an interpreter than as a show pianist of strength and dexterity. With an English audience this is the shortest cut to the winning post, and Mr. Sapellnikoff had an easy success—three recalls and an encore. The vocalist was Miss Esther Palliser.

RICHTER CONCERTS.

OF the five Concerts which have now been given of this (the 20th) series, it is obviously possible to speak of four only; and of these four there is little to be said that has not already passed into the "truistic" stage, if such a coinage be permissible. We are all happily familiar with the many qualities possessed by Dr. Richter, and there is no need to explain why he still holds firmly his position as the greatest Conductor known here, or why to say that he has been on his highest level this season is to imply that his Concerts have touched the highest standard known to English amateurs. All this is a thrice-told tale. The programmes, too, have for the most part been drawn from familiar works, and it is only necessary to say (though this also is becoming a truism) that the size and enthusiasm of the audiences have varied in direct proportion to the amount of Wagner's music given. The Wagnerian selections have been as comprehensive as usual; in addition to excerpts from "Tristan," "Die Meistersinger," and the "Ring" cycle, we have had the "Kaisermarsch," the "Siegfried Idyll," and the fine though gloomy "Faust" Overture. Other masters have been represented: Beethoven's "Eroica" and B flat Symphonies, the "Hebrides" Overture of Mendelssohn, Grieg's "Peer Gynt" Suite, and Brahms's Symphony in C minor have all found place in Dr. Richter's far-reaching scheme. Three works new

to these Concerts have been given: Dvorák's "Husitská" Overture, a scene from the first act of Goldmark's "Queen of Sabá," and Smetana's delightful "Lustspiel" Overture. The vocalists have been Mr. Barton McGuckin and Mr. Andrew Black.

BACH CHOIR.

THE Concerts of the Bach Choir, apart altogether from their merits as musical performances, are above all valuable in this, that they furnish us with almost our only opportunities of acquainting ourselves, through the vocal masterpieces of the sixteenth and seventeenth centuries, with the modes of musical thought and expression current in those spacious days. It is nothing to the point to urge that such experiences are for the archæologist rather than the artist, for their educational value is as great as obvious. We long ago recognised the importance of having in our art-galleries the best procurable examples of the early schools of painting, that we may study the growth and development of the art as it was practised by successive masters of each epoch; and it is clear that the musical masterpieces of the past are equally worthy of attention, provided only that we bring to bear on their appreciation the artistic as well as the historic temper. To do this is to develop the musical sense far more fully than when we interest ourselves exclusively in the work of our own day. Fortunately, the programme of the last Concert, given on May 31, was chosen with such discretion that every work was for delight as well as for instruction. The settings, by Sweelinck, of Psalms 75 and 134 are a happy instance; for, with all their quaintness and naïveté, they are everywhere beautiful and impressive, and are of immense value on the historical side, since, as has been aptly said, the old Amsterdam organist is the connecting link between the Italian and German schools. Palestina's noble Mass "Assumpta est Maria" is a work to be received with the same feelings; nor can exception be taken to the inclusion of Pearlsall's ballad dialogue "Sir Patrick Spens," or C. Wood's clever part-song "Full fathom five." Brahms's Motets "Fest und Gedenksprüche" have, it must be confessed, little more than academic interest; but they, as indeed all the pieces named, were sung very admirably under Professor Villiers Stanford, to whom so much of the success of the choir is due. It should be added that two movements from Bach's Partita in E major were very creditably played by Miss Lilian Griffiths; that Miss Beatrice Hallet was an excellent accompanist, and that those who took part in the performance of the Mass were Misses Ethel Cain, Maggie Purvis, Jeanie Rankin, and Clara Butt; and Messrs. William White, Stirling Butt, and Sandbrook.

THE SARASATE CONCERTS.

THE second of these performances, on the 11th ult., was a Chamber Concert by the Spanish violinist, assisted, as on many previous occasions, by Madame Berthe Marx. The programme consisted chiefly of music for pianoforte and violin in combination, and included Raff's melodious, if somewhat diffuse, Sonata in A (No. 2), a new Suite in D, by Emile Bernard, and four of Dvorák's Slavonic Dances. The Suite, like other efforts by the French composer, is bright and melodious, if not very original, and the third movement—a remarkably piquant Minuet—pleased so much that it was warmly re-demanded. Madame Marx played some solos by Chopin with charming delicacy, and was encored in a sparkling Study by Paul von Schözer.

The Concert of the 18th ult. was orchestral, and included a new Symphony in C, by the Conductor, Mr. W. G. Cusins. This proved to be a very lengthy if not a very elaborate work, and if the composer intends it for publication he would do well to re-write it in a more concise form, for the themes are pleasing and the treatment full of musicianly touches, the fault being that each movement is too expanded. Perhaps the best of the four is the *Scherzo* in C minor, with its two trios, the first based on a cheerful hunting call, though in this the influence of Beethoven is strongly apparent. Considering that the audience must have been impatient to hear Mr. Sarasate, the reception accorded to the Symphony was very complimentary to

Mr. Cusins, who, though a highly accomplished musician, cannot be accused of unduly forcing his compositions on the attention of the public. The principal works for violin and orchestra were Emile Bernard's Concerto and Lalo's "Symphonie Espagnole," for both of which Mr. Sarasate has an obvious predilection, and his third solo was a brilliant Fantasia, full of sparkling effects, from his own pen, performed for the first time.

ROYAL ACADEMY OF MUSIC.

THE Students' Concert of the Royal Academy of Music, on the 20th ult., at St. James's Hall, was rendered interesting by the performance of Bach's Cantata "Liebster Gott, wann werd ich sterben," the English version of which commences "When will God recall my spirit?" This, like the Magnificat a few months ago, was performed as nearly as possible under the conditions with which the composer was familiar, and with more marked success. The voices were twenty in number and the orchestra twenty-one, and the only addition to Bach's score was a very modest organ part contributed by Mr. E. Prout. The subject of the Cantata is a meditation on death, and in the accompaniments will be found some curiously realistic touches foreshadowing the "programme music" of to-day and showing once more that "there is nothing new under the sun." The work was carefully and artistically rendered under the direction of Dr. A. C. Mackenzie, who cannot do better than continue his labours in the same direction—that is to say, to put more of Bach's unknown Cantatas before the young people under his charge. A miscellaneous selection followed in which all the pupils who took part displayed the evidence of good training which, in due course, should bear rich fruit.

The Competition for the Maas Memorial Prize took place at the Royal Academy of Music on the 11th ult. The Examiners were Messrs. Charles Lyall and Joseph Bennett. There were ten candidates, and the Prize was awarded to Reginald Brophy. The Competition for the Parepa-Rosa Prize took place on the 18th ult. The Examiners were Madame Annie Marriott and Miss Liza Lehmann. There were twenty-six candidates and the Prize was awarded to Minnie Robinson; the Examiners highly commended Kate Cove and Elsie Mackenzie. The competition for the Leslie Crotty Prize took place on the 20th ult. The examiners were Messrs. H. Plunket Greene, Eugène Oudin, and Lewis Thomas (in the chair). There were seven candidates, and the Prize was awarded to Arthur Appleby. The examiners highly commended H. Lane Wilson and Albert Henning.

LINCOLN AND PETERBOROUGH FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE Lincoln and Peterborough Oratorio Festival, which was held in the noble Cathedral of the former city on the 15th ult., would have been of scarcely more than local interest had it not been made the occasion of the initial performance of a Cantata by Mr. J. M. W. Young, the Cathedral Organist. Though such masterpieces of oratorio as Handel's "Messiah" and Spohr's "Last Judgment," which formed the remainder of the programme, were no doubt thoroughly welcome to the large majority of those who attended the Festival, whose opportunities of hearing these works performed on what may be termed "Festival scale" are possibly as few and far between as other angelic visitations, it can hardly be affirmed that details of their performance are of surpassing interest to the world at large. Consequently, we may (with the remark that they were, on the whole, adequately performed, though occasional symptoms of unsteadiness indicated the absence of a perfect understanding between Conductor and chorus) pass on to the "novelty," Mr. Young's "Return of Israel to Palestine." Though this is not a long work, occupying only fifty minutes in performance, it is divided into three parts, of which the first may be said to deal with the thanksgiving of the Israelites for their deliverance from the Egyptian bondage; the second to be of a prophetic character, and taken up chiefly with a setting of the familiar passage from Isaiah: "The wilderness and the solitary place shall

be glad for them"; and the third to have for its subject the choice of a ruler over the Chosen People. It will be seen from this that the connection between the parts is but slight, and, indeed, one of the merits of the work is its capability of being cut up into anthem lengths. The music is not offensively original, but is in both form and character based on familiar lines; and, indeed, in parts where the composer has undertaken the difficult task of setting words already associated with the music of well-known composers, it can hardly be said that he has freed himself from the charge of temerity by any striking originality of treatment. In his orchestration Mr. Young makes a feature of an unwontedly liberal use of the organ, not confining it to the comparatively subsidiary position allotted to it by all the great masters since the time when the modern orchestra arrived at perfection, but allowing it to compete with the other instruments, it having been—as he acknowledges in a foot-note to the score—"his firm opinion for many years that, by a judicious combination of the organ and orchestra, new and beautiful effects may be produced." We are inclined to regard this step as a retrogression rather than an advance, and therefore to think it a matter for congratulation that the resources of the temporary organ erected at the West end of the nave by Messrs. Nicholson and Co. did not enable Dr. H. Keeton, who, to use the favourite idiom of the provincial reporter, "presided" at the instrument, to realise all the effects indicated in the score, for to attempt to contrast the orchestral stops of the organ with the actual instruments represented by them can only result in demonstrating the inferiority of the imitations in both timbre and intonation. In Miss Anna Williams, Miss Hilda Wilson, Mr. Henry Percy, and Mr. Ffrangcon Davies an excellent quartet had been secured, who did full justice to the solo portions of the cantata. The same artists took part in the performance of "The Messiah," except that Mr. Santley took the bass solos, and sang with remarkable vigour. The chorus, numbering about 500 voices and selected from the choirs and choral societies of Lincoln, Peterborough, Nottingham, Grantham, Gainsborough, Louth, and Sleaford, was well balanced and sufficiently powerful, and the band, though it would have been greatly improved by an increased number of strings, did its work well. The very large congregations showed that the Festival was appreciated in the district, and it was satisfactory to notice that seats in the transepts were obtainable at the price of one shilling, so that persons possessing but modest means were not debarred from indulging their taste for good music.

THE HANDEL SOCIETY.

THE name of "the great Saxon" did not appear in the catalogue of pieces performed at the Concert at St. James's Hall on May 26; but no fault could reasonably be found with a programme that contained one of Beethoven's Masses and representative compositions of Haydn among past musicians and of Dr. Hubert Parry among those happily still among us. The growing appreciation, during later years, of Beethoven's great Mass in D, has had the effect of throwing its predecessor in C somewhat into the shade. The latter is, of course, not comparable with the ripier effort of genius, but, at the same time, it is instinct with an earnestness and elevation of thought that should save it from positive neglect in the Concert-room. The Handel Society may, therefore, be complimented on the judgment displayed in reproducing it, as well as upon a generally efficient performance. The only indication of choral weakness occurred towards the close of the Credo, but Mr. F. A. W. Docker quickly restored confidence to his forces, and no serious difficulty was apparent later. The solo parts were sustained by Miss Lilian Redfern (soprano), Miss Howard Tooth (contralto), Mr. Vivian Bennetts (tenor), and Mr. Arthur Wills (bass). Dr. Parry subsequently conducted his bold and spirited setting of the Eton Ode written by Mr. Swinburne for the 450th anniversary of the foundation of the College. The rendering, both by band and chorus, had appropriate dash and energy. Haydn's Symphony in G, "The Military," received energetic treatment under the conductorship of Mr. Docker.

SIR CHARLES HALLÉ'S SCHUBERT RECITALS.

THESE performances deserve separate notice on account of their unique interest, and they continue to attract a fair number of amateurs, though St. James's Hall is by no means so full as could be wished. At the third Recital, on May 27, the pianoforte pieces were the Sonata in A minor (Op. 42), the best known of the series and certainly one of the finest, though there is no reason for the exceptional favour which it enjoys; the still more familiar "Wanderer" Fantasia (Op. 15, not Op. 45, as printed in the programme), which Schubert himself declared was almost unplayable, though it is now in the repertoire of every pianist; and Nos. 1, 2, and 3 of the popular Impromptus (Op. 142). Miss Fillunger sang five very fine and unbackneyed *Lieder* with her customary success.

The fourth Recital, on the 10th ult., was more interesting, for the two Sonatas included in the programme are very rarely heard. These were the works in A (Op. 120) and in D (Op. 53), both composed in 1825, though they differ widely in scope and character. The A major Sonata is quiet and reflective and by no means diffuse, but that in D is planned on a very elaborate scale, and its length is of course a disadvantage. But it is written throughout in Schubert's ripest manner, and the slow movement and Scherzo are not only original but indescribably beautiful. The fourth Impromptu from Op. 142, and minor pieces, completed the instrumental selections, and variety was given as before by Miss Fillunger's artistic rendering of several of the *Lieder*, including the impressive "Kolma's Klage."

The fifth Recital, on the 24th ult., is the last we can notice this month. It included the so-called "Fantasia-Sonata" in G (Op. 78), the splendid, though, perhaps, rather too diffuse Sonata in C minor (the first of the post-humous set of three composed in 1828), and minor pieces. The eight *Lieder* selected by Miss Fillunger were tastefully rendered, but it was unfortunate that they were for the most part sombre in character.

PIANOFORTE RECITALS.

THESE performances have been so numerous during the past month that a few words must suffice as regards the majority of them. Taking up the record, we must first speak of Miss Janotha's Recital on May 26 at St. James's Hall. This was noteworthy for the small proportion of pianoforte music, the most important piece being a series of "Mountain Scenes" from Miss Janotha's own pen, inspired, it seems, by a tour in the Carpathians. The sketches are not very easy to grasp at a first hearing, but they are clever and decidedly Schumannesque. A number of songs, chiefly settings of Tennysonian verses, were well rendered by Miss Carlotta Elliot, Miss Marie Brema, and Mr. James Ley, the last-named vocalist being a baritone of promise.

On the same afternoon Mr. Siloti, a pianist from Moscow, gave a Recital at the Princes' Hall, and proved himself a performer of very high calibre even among the crowd of executants who have recently claimed attention. His programme was refreshingly unconventional, and he was heard to great advantage in various pieces by Bach, Beethoven, Liszt, and Rubinstein. A set of Variations in B minor, said to be from the pen of Schubert, needs identification. The theme is Schubertian, but the Variations are not.

On May 27 Miss Kleeberg gave her first Recital at the Princes' Hall, and gave much satisfaction to a numerous audience by her extremely refined and artistic playing. Perhaps her best effort was in Mendelssohn's Variations in E flat (Op. 82), but the gifted French pianist was also heard to great advantage in Handel's Suite in D minor, some pieces by Chopin, and Schumann's "Faschingschwank aus Wein."

Master Otto Hegner gave his third and last Recital for the present season at St. James's Hall on May 30, and gave highly satisfactory readings, alike in an intellectual and in a manipulative sense, of Beethoven's Sonata in C (Op. 2, No. 3), three of Schubert's Impromptus, Chopin's Ballade in A flat, and other pieces. Master Hegner is making rapid progress in the right direction, and bids fair to take rank among the highest in his profession.

Mr. Isidor Cohn, who gave a Recital on the same afternoon at the Princes' Hall, has been well trained, and rendered Brahms's Sonata in C (Op. 1), together with pieces by Handel, Beethoven, Schumann, Chopin, Mackenzie, and other composers with accuracy and generally good taste. More than this, however, cannot be said.

The second Recital of Mr. Slivinski at St. James's Hall on the 1st ult., Miss Else Sonntag's Recital at the Steinway Hall on the same afternoon, and that of Mr. Benjamin Parsons at the Princes' Hall on the 2nd may pass without criticism; and space precludes detailed notice of Miss Kleeberg's second Recital on the 8th, though it should be mentioned that pieces by no fewer than thirteen composers were played, for the most part in a highly finished style.

The Recital of the season was that of Mr. Paderewski on the 14th ult., when, in spite of largely enhanced prices, St. James's Hall was crowded, many being disappointed who wished to gain admission to the unreserved portions of the room. A successor to Rubinstein has therefore been found in the affections of the public, and it is fortunate in the interests of art that he is worthy of his position. On this occasion the Polish artist excelled all his previous efforts in London, playing throughout with delightful purity of tone and mechanism, and yet with a full measure of that individuality of style and expression without which pianoforte music is mechanical and uninteresting. Mr. Paderewski's best efforts were in pieces in which the utmost delicacy is required, such as Mozart's Rondo in A minor, Schubert's Impromptu in B flat (Op. 142, No. 3), and Chopin's Prelude in A flat and Waltz in C sharp minor; but there was much to admire in his rendering of Bach's Chromatic Fantasia and Fugue, the Sonata in C minor of Beethoven (Op. 111), and, from the *virtuoso* standpoint, Liszt's Rhapsodie in C sharp minor (No. 12). A Nocturne in B flat, from his own pen, shortly to be published, proved to be a pretty little piece by no means conventional. At the close there was an extraordinary demonstration, and the audience could only be persuaded to leave the hall after Mr. Paderewski had added three more pieces to his already lengthy programme. Such tokens of admiration are rarely bestowed by London amateurs, but we do not say that in this instance they were undeserved.

On the following afternoon the first of three Recitals was given, at the Steinway Hall, by Mr. Max Schwarz, the Director of the Raff Conservatorium at Frankfurt. As a musician, and still more as a teacher, Mr. Schwarz enjoys a very high reputation, and several leading pianists of the day may be numbered among his pupils. But good executants do not always make good teachers, nor *vice versa*, and as Wagner spoke of Kapellmeister music, so Mr. Schwarz may be described as a Kapellmeister pianist. He played Beethoven's Variations in F (Op. 34), the same composer's Sonata in C minor (Op. 111), and various pieces by Schubert, Brahms, Chopin, Mackenzie, and other composers with unflinching accuracy and good taste, but without much inspiration. In Raff's Chaconne (Op. 150) and Schumann's Variations in B flat (Op. 66), both for two pianofortes, he received able assistance from Madame Blanche Schwarz.

Mr. Buonamici, an accomplished Florentine musician, who visits this country from time to time, gave an interesting Recital on the 16th ult. at the Princes' Hall; for although his programme did not include a single example of Italian pianoforte music, old or new, it was curious to hear the music of Beethoven and Chopin as it appears to an artist from the Southern peninsula. Thus the Sonata Appassionata of the Bonn master was played with unwonted energy, while in a Prelude and two Mazurkas by the Polish composer the sentimental character of the music was accentuated. Mr. Buonamici easily conquered the difficulties of pieces by Rubinstein and Liszt, including the Weimar virtuoso's extraordinary Fantasia on "Lucrezia Borgia." His efforts were very cordially received by a large audience, including a considerable portion of his own countrymen and women.

The next Recital of note was that of Miss Szumowska, the clever pupil of Mr. Paderewski, which took place at St. James's Hall on the 21st ult. Not being a sensational performer, Miss Szumowska did not attract a large audience, but she gave much satisfaction by her sound and intelligent playing, her programme including Chopin's rarely heard

Sonata in B minor, smaller pieces by the same composer, Beethoven's Variations in C minor, Mendelssohn's Prelude and Fugue in E minor—without opus number—and pieces by Schumann, Paderewski, Rubinstein, and Liszt. The young artist phrases beautifully and she has brilliant technique.

THE OUDIN RECITALS.

The second and third of Mr. and Mrs. Oudin's Vocal Recitals at Princes' Hall were largely attended, and at each choice specimens were presented of old and new songs and duets. Considerable diversity of style marked the selections. At the earlier Concert the executants revived with success two rarely-heard duets by the Abbé Clari and Perez respectively, and at the third they gave Herbert Bunning's graceful "When love is nigh." On each occasion Mrs. Oudin more than confirmed the favourable impression made at the initial Recital. Among her solos on the 9th ult. were pieces by Delibes and Godard, and therein she manifested accurate perception of the sentiment of her theme, together with the means requisite for adequate exposition. Mr. Oudin was heard in songs by Cowen and others. He also came forward as a composer with two elegant duets, "Pastorale" and "Constancy," and of these as of the other compositions in which the vocalists appeared together the delivery was exceedingly artistic. In the duets just named considerable curiosity was shown, and the applause received should serve as encouragement for the introduction of other vocal works from the same pen. So much judgment has been evinced in the programmes during the first season that the resumption of the Oudin Recitals will be awaited with interest.

MISS CHAMINADE'S CONCERT.

THOUGH described as a Pianoforte Recital, the performance at which Miss Chaminade appeared for the first time in London at St. James's Hall, on the 23rd ult., was virtually a Chamber Concert, as no fewer than six artists took part in it. Miss Chaminade's name has appeared in the programmes of high-class Concerts of late, and the large audience, including many well-known musicians, testified to the curiosity concerning her. Let it be said at once that, alike as a composer and an executant, the young French musician made a remarkably favourable impression, although it was perhaps somewhat unwise to offer a programme entirely of her own compositions. The impression created by her Pianoforte Trio in A, in which she was ably assisted by Messrs. Johannes Wolff and Hollmann, was wholly favourable, for the work is remarkably bright, fresh, and homogeneous, in the last respect contrasting well with other efforts of the same kind from female hands. The rest of the programme consisted for the most part of elegant *salon* pieces and refined songs, the latter being artistically rendered by Mr. and Mrs. Oudin. Miss Amina Goodwin joined Miss Chaminade in some compositions originally written for orchestra, but transcribed for two pianofortes.

MADAME DA VEIGA'S HARP RECITAL.

MADAME DA VEIGA, who gave a Harp Recital in St. James's Hall on the 7th ult., is an artist of rare accomplishments. It is seldom, indeed, that the harp is handled with such skill, for Madame da Veiga joins to a thorough mastery of the technique of her instrument a not common degree of artistic intelligence and sympathy. The worst of the matter is that there is very little good music written for the harp, and on this occasion the Concert-giver had not chosen the best of that little; her programme being made up entirely of compositions by her master, Felix Godefrid. But, such as it was, everything was delightfully played, the best rendered piece being, perhaps, "Les Gouttes de Rosée." Madame da Veiga is understood to have a high reputation in Paris, and she will certainly enjoy a not less enviable reputation here if she chooses to visit us again. We ourselves had witnessed with little regret the apparent decline in the popularity of the harp, but so exquisite a player does much to alter such a feeling. The vocalist at this Concert was Señorita de Cardenas, a clever soprano, who was at her best in a Spanish song, "La Juanita."

POPULAR MUSICAL UNION.

A CONCERT was given at Grosvenor House on the 18th ult., in support of the funds of the Popular Musical Union, a Society which is doing much valuable work towards bettering the musical education, and through it the general culture, of the industrial classes. The methods employed are, chiefly, the giving of Concerts consisting largely of selections from oratorios, and the establishment of choral and orchestral classes in various districts. To Mrs. Ernest Hart, who founded the Union in its original form, much of the success that has attended the work is due, for she has thrown herself into it with that philanthropic generosity which characterises her. The justice of the Union's appeal for financial aid must be quite apparent, and there is occasion now only to award general praise to the Concert itself. The first part consisted of selections from "Judas Maccabeus" and the "Elijah," and in these (conducted by Mr. W. Henry Thomas) both chorus and orchestra were extremely good, in point both of precision of attack and tonal balance. The soloists were Mrs. Helen Trust and Mr. Ben Davies, who also sang in the second part; the other artists being Madame Belle Cole, Mr. Lawrence Kellie, and M. Emile Sauret. A selection from the "Creation" was also given, and Mrs. Hart made an interesting speech in which she gave some account of the details of the work done in the past year; making special reference to the services rendered by Mr. Ganz.

MR. HENRY LAZARUS'S FAREWELL CONCERT.

ON May 31 Mr. Henry Lazarus took his farewell of the public he has served so faithfully, and the art to which he has been so loyal. For nearly half a century he has been the greatest clarinet player of his time, and he won his reputation by absolutely artistic methods. His purity of tone and the perfection of his phrasing made him an ideal classic player, and it is not too much to say that he always cared more for his music than himself and his own advancement. It was not wonderful, then, that on the pathetic occasion of his farewell a great number of his distinguished colleagues should have come to make the occasion memorable, or that when Mr. Lazarus himself had played—the piece was Gade's "Fantasiestücke" for clarinet and piano-forte, the pianist being Miss Lily Kornatski—the audience should have emphasised so strongly its regret at witnessing the close of so honourable a career. Amongst those who sang and played were Madame Clara Samuël, Miss Grace Damian, Madame Patey, Mr. Barton McGuckin, Mr. Arthur Oswald, Signor Piatti, M. Tivadar Nachèz, and Mr. Ganz; and the executive committee consisted of Messrs. Arthur Chappell, Charles Coote, Stanley Lucas, A. G. Lazarus, and Lieut. Dan Godfrey. Mr. Coote, of 42, New Bond Street, is acting as treasurer to the fund which is being raised to present some fitting testimonial to Mr. Lazarus.

NONCONFORMIST CHOIR UNION.

THOUGH the youngest of the great amateur choral associations designed for the development and improvement of music in religious services, and for the co-operation of choirs, this Union is not far behind its brethren either in vocal efficiency, in the number of members competent to take part in the annual gathering on the Handel orchestra of the Crystal Palace, or in popularity with the public. It was founded so recently as 1888, and may be credited with having done excellent work in its sphere of operations. The musical success of the present year's meeting at Sydenham (18th ult.) must have answered the expectations of Mr. E. Minshall, the able chairman and conductor; Mr. E. W. E. Blandford, the treasurer; and Messrs. T. R. Croger and A. J. Hawkins, the hon. secretaries. A number of choruses, high-class anthems, and bright part-songs were rendered by a choir of nearly 4,000 adults, who, throughout, gave proof of careful training, and of a desire that the issue of their labours should help to extend the favour bestowed on their organisation. "Sing unto God" ("Judas Maccabeus"), the "Hallelujah" ("The Mount of Olives"), "The Lord be a Lamp" ("St. Peter"), Tours's "Blessing, glory, wisdom, and thanks," and

Arthur Briscoe's "Praise the Lord, O my soul," were sung with firmness and genuine impulse combined with correct feeling. The accompanying organist was Mr. J. R. Griffiths. The part-songs included Smart's "Lady, rise! sweet morn's awaking," and Pinsuti's "Eldorado." Relief to this choral host was afforded by a select choir of ten, by organ solos played by Mr. Fountain Meen, and by performances by the Crystal Palace band.

DR. READ'S "SIGUND."

AN acceptable addition to the list of cantatas for men's voices and orchestra—a list which, so far as English words are concerned, is none too lengthy—was made on May 27 at a Concert given in the Hall of Queen's College, Oxford. The libretto of "Sigund," as the novelty of the evening was entitled, is the work of the Rev. P. H. Ditchfield, who has contrived to give a large amount of opportunities for dramatic effect in an exceedingly brief tale. The hero of the story is a Viking chieftain roving through the world with a band of followers in search of adventure, and the main incident of the Cantata is a tournament, at which he overthrows all-comers, and thereby wins the hand of a fair lady. But on learning that the lady's affections have been long bestowed on the bravest of his vanquished foes, he abandons his claim and pursues his adventurous quest. These simple incidents have, however, been arranged so skilfully, and expressed in such excellent verse, that no want of interest is perceptible. Dr. Read has laid out his score in eight numbers, and allotted all the most important and interesting music to the chorus and band. The most striking features are the opening war-song of the Vikings, the graceful "Volkslied" that follows it, and, above all, the three tournament choruses, which reach a very high level of dramatic power; but the whole work is full of life and charm, and as it possesses the further merit of presenting nothing of great difficulty to the performers, is sure to meet with a hearty reception from choirs of male voices. Wherever it is possible, the services of the small orchestra required for the accompaniments should be obtained, as the pianoforte accompaniment gives only a faint idea of the varied orchestral effects that are introduced. The performance of the Cantata was exceedingly good, band and chorus worked well together, and Mr. A. F. Ferguson sang the music allotted to *Sigund* (bass) with great artistic feeling. The audience was delighted with the work, and insisted on recalling the composer three or four times.

J. S. BACH'S CHAMBER MUSIC.

MR. DANNREUTHER at his fourth Lecture on Bach's Chamber Music, delivered at the Royal Institution, said he proposed on that occasion to refer chiefly to the Toccatas, Capricci, and Divisions. With regard to the first-named, the lecturer said, conscientious Bach players were often greatly exercised concerning the proper style of their performance. No light was thrown on this by either Bach or his contemporaries, but in the preface to the original edition of Frescobaldi's Toccatas, 1614-16, and of his Capricci, 1614, the lecturer had had the good fortune to find that which was wanted. We knew that Bach studied and imitated the works of Frescobaldi and his pupil Froberger, and that the latter was regarded in Germany as a model player of organ and harpsichord music. The links, therefore, between Frescobaldi and Bach were complete, and the precepts of the former could safely be applied to the performance of works by the latter. Concerning his own Toccatas, Frescobaldi said: "This manner of playing is not subject to strict time. . . . The beginning of the Toccatas should be played *adagio*; tied, slurred, or sustained notes, and, indeed, the bulk of each piece should be taken in proper proportion, one beat to chime with another; but the beat (that is, the *nuances* of *tempo*) must be left to the good taste of the executant. . . . Cadences, though written quick, should be somewhat sustained; where they are found at the end of passages preparatory to a final cadence the *tempo* should be retarded, for the perfection of this style and manner of playing consists in *tempo*." Speaking of the Capricci and Recercari, he said:

"As a rule the pieces should be started at a slow pace, so that they may gain in liveliness and spirit as they proceed. . . . The major triple and sextuple time (therefore the 3-1) is to be taken *adagio*; the minor triple and sextuple time (*i.e.*, the 3-2) a little quicker; 3-4 time and also 4-4 in a lively manner; and 6-4 *allegro*. . . . It is advisable to dwell on certain dissonances near the end of a section, and to retain the closes *arpeggiando*, so as to impart fire and animation to that which follows." Thus, the modern Bach player was fully justified in doing anything which brought out the beauty and characteristics of the music; but extremes of speed were excluded. The rapid *tempo* adopted by many would have been impossible on the harpsichord and ineffective on the clavi-chord. The same remark applied to violinists, owing to the superior elasticity of the modern bow, which enabled them to play at a pace which, with the old form of bow, would have merely resulted in a scramble. Bach's "Variations" were of two kinds, "Divisions on a tune," in which the tune remained the same; and "Divisions on a ground," in which the bass remained the same. In the latter Bach had put forth his full strength. The "30 Veränderungen über eine Aria" were marvels of contrapuntal and artistic skill, with which there was nothing to compare except the thirty-three Variations by Beethoven.

GRESHAM LECTURES.

PROFESSOR BRIDGE concluded, on the 3rd ult., his Easter term Lectures at Gresham College. At the two first the rise and development of the "Madrigal" were considered, and special reference made to Thomas Morley's famous collection "The Triumphs of Oriana," published in 1601 and dedicated to Charles Howard, Earl of Nottingham. The madrigal, the Professor said, occupied in the sixteenth and seventeenth centuries an artistic position between secular and church music—the former based on folk-songs, the latter on the church modes. The madrigal originated in the Flemish school, but was perfected in Italy. Its introduction into England seemed to have been due to Nicholas Yonge, probably one of the singing men at St. Paul's Cathedral, who, in 1588, published, at his own cost, a collection by Flemish and Italian writers, entitled "Musica Transalpina." The compositions were adapted to English words, and the preface probably introduced the word "Madrigal" into England. This work appeared to have given the impetus to English composers, whose writings in this style ultimately surpassed those of their Italian contemporaries. Other collections speedily followed that of Yonge, amongst the earliest being one entitled "A Sett of Italian Madrigals Englished," by Watson, and another by Thomas Morley, who afterwards edited "The Triumphs of Oriana." The "Glee," like the anthem, was of purely English growth. The word was mentioned as early as 1673, but the glee chiefly flourished from 1760 to 1860, Sir John Goss being one of the last to write important music of this class. Much confusion had arisen in the minds of many concerning the difference between the madrigal and the glee owing to the misuse of these titles by ignorant composers. It was somewhat difficult to give a terse definition of either, but the madrigal could be sung by any number of voices, while the glee should be sung by solo voices. Moreover, the parts of the madrigal should be of equal melodic value, while those of the glee need not. The majority of the former were also in one movement, but the latter in several and strongly contrasted; added to which the glee was more modern in style.

During these Lectures a number of madrigals, some by little known writers, were admirably sung by members of the Westminster Abbey Choir.

The third Lecture was entitled "Musical Notes in Pepys' Diary." Samuel Pepys, the Professor said, was a capable performer and composer, an enthusiastic listener, a good critic, and one who zealously strove for the propagation of musical art. Four songs witnessed to his skill as a composer, of which one, called "Beauty, retire," was referred to in his diary as follows, under date of February 23, 1666: "Comes Mrs. Knipp to see my wife; and I spent all the night talking with this baggage, and teaching her my song of 'Beauty, retire,' which she sings and makes go

most rarely—and a very fine song it seems to be," Mrs. Pepys, judging from the entry of March 1, 1667, was not of a very musical nature: "Before dinner, making my wife to sing. Poor wretch! her ear is so bad that it made me angry, until the poor wretch cried to see me so vexed at her, that I think I shall not discourage her so much again, but will endeavour to make her understand sounds and do her good that way." Pepys seemed never to have been happier than when either listening to music or in company of a musician, whom he usually took to a "taverne" to have a song or ask questions. Thus, under December 10, 1667, we read: "Met Mr. Kingston, the organist, walking, and I walked with him and asked him many questions. I do find that he can no more give an intelligible answer to a man who is not a great master in his art than another. And this confirms me that it is only the want of an ingenious man that is master in music to bring music to a certitude and ease in composition." Pepys apparently tried to be that man, since we afterwards read "All the evening trying some conclusions on my viall in order to the inventing a better theory of musique than hath yet been abroad, and I think verily I shall do it." The Professor concluded by quoting some of the many valuable references made in the diary to the composers and performances of the time.

The illustrations, sung by Mr. Dan Price and Westminster choir boys, included Pepys' song "Beauty, retire," which proved to be a remarkably expressive setting.

The fourth Lecture described the development of the French horn and its use in the orchestra by the great masters. The Professor is never more happy than when dealing with a technical subject, and his remarks on this occasion concerning the peculiarities and effective treatment of the horn were most lucid and valuable.

The illustrations, played by Messrs. Levsey, Smith, Musckett, and Boreland were of a most instructive and interesting character, and it was satisfactory to observe, as indicative of the increased interest now taken in orchestral music, that this Lecture attracted the largest audience of the series.

THE RHYTHM OF PLAINSONG.

MR. C. F. ABDY WILLIAMS read an exhaustive paper "On the Rhythm of Plain-song," on the 10th ult., before the members of the Plain-song and Mediaeval Society. Mr. Williams said all authorities seemed to agree that rhythm played an important part in plain-song, but none appeared to have any exact knowledge of its nature. The difficulties in studying the subject arose from the confusion between plain-song and measured notation in the received authorities. Plain-song at St. Peter's, Rome, and St. John Lateran, was sung without rhythm, and it was not until the lecturer became acquainted with the works of Potier that he obtained any clue to the original rhythm. This writer explained everything so clearly and logically that it seemed impossible to doubt any longer that the true art of performing plain-song as practised at its best epoch—*i.e.*, that of St. Gregory, had been re-discovered. This manner of performance was set forth in the Solesmes edition of the Church service books of the fifteenth century. The loss of the ancient rhythm was owing to the invention of polyphony, the plain-song notes being gradually reduced to equal length, which were sung very slowly to give greater liberty and scope to the contrapuntal additions. Pius IX., wishing to introduce uniformity into the Church, formed a special commission, the result of whose labours was the Ratisbon edition, which was declared to be authentic. This attempt to enforce uniformity naturally led many to study the matter for themselves, and there were at present two parties in Rome who respectively favoured the Ratisbon and Solesmes editions. The lecturer had heard the Mass sung according to each edition on the same day, and to him there was no doubt of the superiority of the latter in beauty and fitness. There were two kinds of rhythm—*i.e.*, strict and free. The former demanded an equal division of the time values of the various portions of a musical composition, or of the accents in poetry; the latter a general balance of syllables, accents, and phrases as observable in good prose, and this corresponded with the rhythm of plain-song. The

Four Part-Songs

FOUNDED ON CANZONETS BY WM. JACKSON (OF EXETER)

BY

F. CORDER.

No. 1.*—The Pilgrim that journeys all day.

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Allegro con spirito.

SOPRANO. *ff* The pil - grim that jour-neys all day, To vis - it some far dis-tant

ALTO. *ff* The pil - grim that jour-neys all day, To vis - it some far dis-tant

TENOR. *ff* The pil - grim that jour-neys all day, To vis - it some far dis-tant

BASS. *ff* The pil - grim that jour-neys all day, To vis - it some far

Allegro con spirito.

PIANO. *ff*

shrine, If he bear but a re - lic, a re - lic a way, Is hap - py, nor heard to re -

shrine, If he bear a re - lic a way, Is not heard to re -

shrine, If he bear a re - lic a way, Is not heard to re -

dis - tant shrine, If he bear a re - lic a way, Is not heard .

* For Nos. 2, 3, and 4, see Novello's Part-Song Book, Nos. 625, 626 and 627

- pine, The pil-grim that journeys all day, To
 - pine, The pil-grim that journeys all day, To
 - pine, The pil-grim that journeys all day, To vi-sit some far dis-tant
 . . to re-pine, . . . The pil-grim that jour-neys all the day, To

vis-it some far dis-tant shrine, If he bear but a re-lic a-way, if he
 vis-it some far dis-tant shrine, If bear-ing a
 shrine, If he bear but a re-lic a-way, if he bear but a re-lic a-
 vis-it some far shrine, If he but bear a re-

bear but a re-lic, a re-lic a-way, . . Is hap-py, is hap-py, nor heard to re-
 re-lic, a re-lic a-way, Is hap-py, is hap-py, nor heard to re-
 - way, Is hap-py, nor heard . . to re-
 - lic a-way, Is hap-py, is hap-py nor

pine, The pil-grim that jour-neys all day, To
 pine, The pil-grim that jour-neys all day, To
 pine, The pil-grim that jour-neys all day, To vis-it some far dis-tant
 heard . . to re-pine, The pil-grim that jour-neys all the day, To

vis-it some far distant shrine, If he bear but a re-lic a-way, if he
 vis-it some far dis-tant . . shrine, If bear-ing a
 shrine, If he bear but a re-lic a-way, if he bear but a re-lic a-
 vis-it some far shrine, If he but bear a re-

bear but a re-lic, a re-lic a-way, . . Is hap-py, is hap-py, nor heard to re-
 re-lic, a re-lic a-way, Is hap-py, is hap-py, nor heard to re-
 -way, Is hap-py, nor heard . . to re-
 -lic a-way, Is hap-py, is hap-py, nor

- pine. Thus wide - ly re - moved from the . .
 - pine. Thus wide - ly re - moved from the . .
 - pine. *mf* Thus wide - ly removed from the fair, Where my vows, my de - vo - tion I
 heard . . to . . re - pine. Thus wide - ly removed from the fair, Where all my
 fair, thus wide - ly re - moved, thus wide - ly re - moved from the
 fair, thus wide - ly re - moved from the
 owe, Thus wide - ly re - moved, thus wide - ly re -
 vows, my de - vo - tion I owe, Thus wide - ly from the fair re -
 fair, Where my de -
 fair one, Where my vows, my de - vo - tion I owe, I
 - moved from the fair, Where de -
 - moved, Where con - stant de - vo - tion I owe,
 f

poco tranquillo.

- vo - tion I . . owe, Soft hope I bear,

owe, my de - vo - tion I . . owe, Soft hope, soft

- vo - tion I . . owe, Soft hope . . is the

yes, I owe, Soft hope is the re - lic, the re - lic I bear, the

rall. *a tempo.* *cres.* *cen*

hope is the re - lic, the re - lic I bear, And my so - lace wher - ev - er I

re - - lic I bear, And my so - - lace, *cres.*

re - - lic I bear, And my so - - lace, *cres.*

re - - lic I bear, And my so - - lace, *cres.*

do. *f* *p poco rit.*

go, and my so - lace, my so - lace wher - ev - er I go, and my so - lace wher - ev - er I

yes, my so - lace wher - ev - er I go, and my so - lace wher - ev - er I

yes, my so - lace wher - ev - er I go, and my so - lace wher - ev - er I

yes, my . . so - lace wher - ev - er I go, and my so - lace wher - ev - er I

p poco rit.

a tempo.
go, Thus wide - ly re - moved from the . .

a tempo.
go, Thus wide - ly re - moved from the . .

a tempo.
go, Thus wide - ly removed from the fair, Where my vows, my de - vo - tion I

a tempo.
go, Thus wide - ly removed from the fair, Where all my

a tempo.
fair, thus wide - ly re - moved, thus wide - ly removed from the fair, . . .

fair, thus wide - ly re - moved from the fair one, . . .

owe, Thus wide - ly re - moved, thus wide - ly re - moved from the

vows, my de - vo - tion I owe, Thus wide - ly from the fair re - moved, Where

Where my de - vo - tion I . .

mf Where my vows, my de - vo - tion I owe, I owe, my de -

fair, Where de - vo - tion I . .

con-stant de - vo - tion I owe, yes, I

poco tranquillo.

owe. Soft hope I bear,
- vo - tion I.. owe, Soft hope, soft hope is the re - lic, the
owe, Soft hope . . is the re - lic
owe, Soft hope is the re - lic, the re - lic I bear, the re - lic

rall. a tempo. cres - - cen - do.

rall. a tempo. cres.
And my so - lace wher - ev - er I go, and my so - lace, my
re - lic I bear, And my so - - lace, yes, my
I bear, And my so - - lace, yes, my
I bear, And my so - - lace, yes, my . .

f ff rall.

so - lace wher - ev - er I go, and my so - lace wher - ev - er I go.
so - lace wher - ev - er I go, and my so - lace wher - ev - er I go.
so - lace wher - ev - er I go, and my so - lace wher - ev - er I go.
so - lace wher - ev - er I go, and my so - lace wher - ev - er I go.
so - lace wher - ev - er I go, and my so - lace wher - ev - er I go.

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Anglican chant with its recitation note and subsequent barred music was a mixture of free and strict rhythm. Both kinds were, however, based on the same fundamental law—viz., that each accent-portion and phrase had a specific relation to the others and the whole. The rhythm of plainsong consequently depended very greatly on the correct accentuation of the words to which it was allied. All syllables which were unaccented should be sung lightly and without any forcing or jerking, the time they occupied being dependent on their weight—i.e., the number of consonants contained in the syllable. The unaccented syllables should be viewed as grouped round the accented syllables, and these syllable-groups, or words, corresponded to the feet in poetry: the smaller divisions of the musical sentences to the Greek *kola*, or musical phrase; the larger divisions, or the whole sentence, to the period or strophe. The Psalms supplied excellent examples of this grouping. In plainsong no attempt should be made to sing in strict rhythm. To do so would be to entirely alter its character. Plainsong was prose music. After describing the neumæ and their manner of performance, the lecturer said the good execution of plainsong required great flexibility of voice to glide lightly and smoothly, and without any apparent effort, over the melody. It should be remembered that this kind of music had its origin where climate and surroundings disposed towards a light and joyful form of art, perhaps a little out of keeping with the severer spirit of more Northern nations. The Gregorian song was essentially a song of joy, hence it required freedom from restraint and a graceful, easy flow in performance. When sung in this way the effect was extremely beautiful. It was like no other music, and it seemed to open a new world of artistic excellence.

MUSIC IN SCHOOLS.

THE returns of the Education Departments of England, Wales, and Scotland have just been issued. The tale they tell is still one of progress, if progress can be measured by the increase in the number of children learning to sing by note. The figures for two other years are given for comparison:—

ENGLAND AND WALES.

I. NUMBER OF CHILDREN TAUGHT BY NOTE OR BY EAR.

Year.	Taught by Note.	Taught by Ear.
1884	1,282,586	1,997,572
1890	2,515,545	1,219,357
1891	2,686,138	1,080,513

II. AMOUNT OF GRANTS FOR MUSIC.

	Paid for Note singing at 1s.	Paid for Ear singing at 6d.	Total.
1884	£64,129	£49,939	£114,068
1890	£125,777	£30,484	£156,261
1891	£134,307	£27,013	£161,320

III. RELATIVE PREVALENCE OF METHODS.

School Departments.

	Staff or Ordinary Notation.	Tonic Sol-fa.	By Ear.
1884	2,396	6,773	18,593
1890	2,244	13,893	13,054
1891	2,362	15,153	11,833

The returns from the Scotch Department this year give the numbers of children taught by note and by ear. Formerly, only the number of the School Departments was given:—

SCOTLAND.

I. NUMBER OF CHILDREN TAUGHT BY NOTE OR BY EAR.

	Taught by Note.	Taught by Ear.
1891	480,094	50,102

II. AMOUNT OF GRANTS FOR MUSIC.

	Paid for Note singing at 1s.	Paid for Ear singing at 6d.	Total.
1891	£24,004	£1,402	£25,406

III. RELATIVE PREVALENCE OF METHODS.

School Departments.

	Staff or Ordinary Notation.	Tonic Sol-fa.	Both Systems.	By Ear.
1887	101	2,016	19	1,038
1891	83	2,465	40	668

The noticeable features of these statistics are the rapid decrease in the number of children being taught by ear and the increasing popularity of the Tonic Sol-fa method. It will be seen that whereas in Scotland only 5·5 per cent. of the whole grant is paid for ear singing, in England and Wales the proportion is nearly 17 per cent.

OBITUARY.

WE regret to have to announce the death, on the 9th ult., at Berlin, of Dr. WILHELM LANGHANS, the well-known German musical author and composer, in his sixtieth year. He was born at Hamburg on September 21, 1832, and studied the violin at the Leipzig Conservatorium under David, and subsequently also under D. Allard at Paris. Having gained much practical experience as a leading violinist of the Leipzig Gewandhaus and the Düsseldorf orchestras, he took up his residence as a teacher, first in the French capital and afterwards at Berlin, where he obtained a professorship of musical history at the Neue Akademie der Tonkunst, a position which, in 1881, he exchanged for a similar one at the Berlin Scharwenka Conservatorium, of which Institution he had latterly been the acting director. His writings bear witness to the author's substantial knowledge and highly cultured intellect, and must be numbered amongst the most valuable contributions by modern German writers to musical literature. The more important of them are "Das musikalische Urtheil," "Die Musikgeschichte in zwölf Vorlesungen," and "Geschichte der Musik des 17, 18, and 19 Jahrhunderts"; the last-named being a continuation of Ambros's well-known work. He has also furnished an excellent translation into German of the life of Chopin, by Professor Niecks. As a composer, the deceased artist has made himself favourably known by a Symphony, a String Quartet, pieces for the violin, and a number of songs. Dr. Langhans was an occasional contributor to THE MUSICAL TIMES, and was the author, *inter alia*, of an interesting paper on "Musical Instruction in German Schools," published in the July number of 1879. He was an assiduous reader of our journal, and only a few weeks since, in a letter addressed to the writer, expressed his "admiration of its contents and general artistic tendencies." He had the degree of Doctor conferred upon him by the University of Heidelberg in 1871, and was an honorary member of the Royal Academy of Florence and of the St. Cecilia of Rome.

WE regret to record the death of EOS MORLAIS, the Welsh tenor. His health had been failing for some time, but latterly he had rallied, and had even accepted an engagement to appear at Cwm Rhondda within a few days of his death. Originally a collier, he possessed a remarkably fine voice and true artistic instinct, and had been before the public as a singer of repute for more than a quarter of a century. He was in his fifty-fifth year.

The following deaths, not yet recorded by us, have occurred during the past three months abroad, viz.:—

On April 1, at Lisbon, TEODORO QUILEZ, distinguished violin *virtuoso*, a native of Spain, aged forty-two.

On April 11, at Moscow, Madame ZOË KOTSCHETOFF, gifted Russian operatic singer, aged thirty-four.

On April 18, at Wiesbaden, FRIEDRICH BODENSTEDT, lyrical poet (whose verses, especially his "Lieder des Mirza Schaffy," have been many times set to music), in his seventy-third year.

On April 18, at Vienna, FRANZ TOMS, an excellent performer on the cornet-à-pistons, member of the Hofcapelle, aged fifty-five.

On April 21, at Weimar, CARL IMMISCH, *virtuoso* on the bassoon, member of the Grand Ducal Orchestra, aged sixty-seven.

On May 2, at Leipzig, CARL AUGUST OTHO, contrabassist and maker of stringed instruments, member of the Gewandhaus Orchestra, aged fifty-two.

On May 5, at Hanover, WILHELM GERTZ, excellent violinist, for over forty years a leading member of the Royal Opera orchestra.

On May 5, at Naples, GIUSEPPE LOMBARDO, alias Lombardini, operatic composer, for many years Professor of Singing at the Naples Conservatoire, and author of some valuable treatises upon his art, aged 72.

On May 8, at Dresden, JOHANNES MARTENS, at one time a very successful operatic tenor at the Hof-Theater.

On May 9, at Erfurt, MARIE BREIDENSTEIN, excellent Concert singer and vocal teacher, residing in that town.

On May 16, at Leipzig, Dr. ADOLF EMIL WENDLER, senior director of the Gewandhaus Concert Institution, for some years editor of the Leipzig *Allgemeine Musik Zeitung*, aged eighty-four.

On May 18, at Paris, ALEXIS BOUVIER, highly popular composer of romances, and also of some operettas, aged fifty-six.

On May 25, at Wiesbaden, HERMANN PHILIPPI, for a number of years the much esteemed baritone at the Royal Theatre in that town.

On May 25, at Paris, LÉON VERCKEN, successful composer of light operas, born at Liège in 1828.

On May 29, at Paris, MARIE DONNE, for twenty years one of the most highly esteemed vocal professors at the Conservatoire, aged forty-three.

On the 4th ult., at Paris, ALPHONSE LEDUC, chief of one of the most important music publishing firms in France, and editor of the journal *L'Art Musical*.

On the 5th ult., at Havre, Madame ROSSI-CACCIA, at one time a greatly admired *prima donna* of the Paris Opéra Comique, under her maiden name of Juana Rossi, aged seventy-three.

On the 13th ult., at Halle, WILHELM HALLE, for many years the very meritorious orchestral Conductor at the Stadt-Theater, aged fifty-five.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

SCARCELY have the echoes of the past season died away ere the note of preparation for its successor is sounded. The Festival Choral Society has already decided upon its programme for next winter, during which four Concerts will be given—the usual number, which, however, was curtailed last year owing to the date of the Festival being altered to October. The chief choral works to be brought forward are Gounod's "Redemption," which enjoys an extraordinary popularity here; the "Faust" of Berlioz; the German "Requiem" of Brahms, a perfect novelty here; and a programme devoted to Handel, to include the Serenata "Acis and Galatea," and a selection from "Israel in Egypt." Mendelssohn's "Lobgesang" will also be given.

The Musical *Matinées* of the Royal Birmingham Society of Artists came to a close on the 11th ult. The programmes were not in any way remarkable, but Mr. Oscar Pollack undoubtedly catered with success for the frequenters of the Society's Exhibition. The performances of an amateur orchestra, with a very young Conductor, Mr. H. W. Stratton, were noteworthy features of the Concerts.

A musical experiment which promises very important development was initiated on the 2nd ult., when the Moseley Botanical Gardens were opened. The grounds comprise the estate of what was formerly Spring Hill College, a theological training school for the Congregational body. Most delightfully situated, and abounding with sylvan charms, the attraction is added of a fine orchestra, under the direction of Mr. W. Moore. It is intended to make music a great daily feature, and eventually Concerts of the highest type will be undertaken. The success of Mr. Ross's venture is, so far, very decided. The college buildings are intact, and there is an organ in the lecture-room, upon which Recitals are given. Mr. Ross owns the estate and is not likely to allow the class of entertainment to deteriorate, so that important musical doings will have to be chronicled in the near future.

Mr. D'Oyly Carte's Company was at the Prince of Wales's Theatre, for the week beginning with the 13th ult., and the "Yeomen of the Guard," the "Gondoliers," and other of the Gilbert and Sullivan operas attracted fairly large audiences.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THERE has been very little musical activity in Bristol during the past month, and the few events to be recorded have closed the season. St. Mary's (Tyndall's Park) Choral Society gave a praiseworthy performance of Cowen's graceful work the "Sleeping Beauty," on May 24, the characters being undertaken by Miss Street, Miss Boucher, Mr. W. H. Lewis, and Mr. W. H. Wickes. Mr. S. W. Pullen was the Narrator, and Mr. F. W. Rootham conducted.

Christ Church (Clifton) Choral Society fairly well interpreted Hadow's Cantata "The Soul's Pilgrimage," on May 31, under Mr. John Barrett's direction. The solos were mostly sung by members of the Society.

The season of Popular Chamber Concerts, given by Miss Lock and her associates, was brought to an end, on May 28, by an excellent performance of an admirable programme, of which the brilliant playing by Mr. Theo. Carrington of Max Bruch's Violin Concerto in G minor (Op. 26) was the chief feature.

It is gratifying to record a yet further development in church music, particularly at Christ Church and St. Stephen's, both in the old city.

The daily performances during the summer months by the Bristol and Clifton Public Band commenced on May 30.

MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

OF the many and varied events crowded into the brief period of festivity which, in spite of the fact that it has now been transferred to the month of June, still retains its title of "May Week," none have been of more general interest than the Concerts, which have served to introduce more than one new composition of importance to public notice. The first place belongs, as a matter of right, to the Concert given by the University Musical Society, an institution which, under the energetic rule of Professor Stanford, has achieved a more than local celebrity. This year the Concert partook of an official character, having been made the occasion of the performance of the "Installation Ode" with which it is the custom of the University to greet its newly-made Chancellors. As a rule a composition of this kind is of the more or less perfunctory character belonging to *pièces d'occasion*, but it must be admitted that in the present instance Dr. Stanford, to whom, as Professor of Music to the University, the task had been allotted of setting Dr. Verrall's rhymed Latin verses, has infused an air of novelty into his composition. It may sound somewhat contradictory to assert that the chief novelty in the Professor's music is that not a bar of melody is original, especially since this might be truly predicated of half the "new works" that see the light; but the distinction lies in this, that in the present case the sources of inspiration are acknowledged. After a short introduction, founded on the well-known "Cambridge Chimes," heard at first alone, and then in combination with the chorus, and serving to give a "local colour" to the work, the Ode proper begins, the stanzas being allotted to a reciter, and each followed by a chorus based on the well-known German students' song "Gaudefamus igitur," the orchestra adding a varied but always graceful counterpoint, displaying to great advantage the composer's ingenuity and musicianship. Indeed, from a musical point of view, the Ode might be regarded as a series of variations on "Gaudefamus igitur." Two points in the score call for special notice. The first is where, after an allusion in the poem to the Vice-Chancellor of the University, the composer has introduced, as a counterpoint to the "Gaudefamus" melody, the tune of "D'ye ken John Peel," the appropriateness of which lies in the fact that the present holder of that office is a namesake of the disciple of Nimrod immortalized in the ballad. This is as effective as it is ingenious, but it is equalled by a remarkably clever orchestral "Quodlibet," consisting of the combined melodies, "Rule, Britannia," "Auld lang syne," and "Let Erin remember the days of old," and provoked by a reference to "the triple realm bound to the British Crown." The Ode being intended to follow immediately the Academic

Festival Overture of Brahms, the last bars of that work (which, it will be remembered, are founded on "Gaudefamus igitur") are, with the German composer's readily-acquired permission, employed by Dr. Stanford in his final chorus, with the addition of vocal parts. It only remains to be added that the performance, under the composer's conductorship, was a most spirited one, and that the verses were admirably recited by the Hon. Stephen Powys, whose pronunciation of the Latin was, by the way, in accordance with the very latest theories.

The next work in the programme was Dr. C. H. H. Parry's setting of the Choric Song from Tennyson's "Lotos-Eaters," composed expressly for the Society, and performed for the first time on this occasion. Dr. Parry's latest production, which is laid out for soprano solo, four-part chorus, and orchestra, is conceived in a dramatic spirit, the music not being in any conventional form, but following closely, and without a break, the sentiment of the poetry. Consequently it eludes verbal description, which is, however, the less necessary since the Cantata is now published. Suffice it to say that Dr. Parry's music is equal to his best work in refined and thoughtful workmanship, while as regards the orchestration he has probably produced nothing quite so felicitous and showing such a mastery over the materials at his command. The soprano soloist's part is difficult and not always grateful, though it comprises two portions instinct with grace and beauty—the stanzas "How sweet it were, hearing the downward stream," and "But, propt on beds of amaranth and moly." Without adopting the "leading motive" principle in its entirety, the composer has, by the recurring employment of typical themes and figures, given a unity and cohesion to the work. It is worthy of remark that "The Lotos-Eaters" is another instance of Dr. Parry's fastidiousness in the choice of texts, and it was certainly not unfitting that to such "librettists" as Milton, Pope, Shelley, and Swinburne he should at length add the name of our present laureate. The soloist on this occasion was Mrs. Hutchinson, who sang with refinement and good taste, and the Conductor was Dr. Parry, who directed a performance which may be described as adequate, if not in all points marked by the perfection which usually characterises the singing of the Society's excellent chorus. The introductory verses were ably recited by the Hon. Stephen Powys. The remainder of the programme was devoted to Wagner and Beethoven, the former master being represented by the Introduction and closing scene from "Tristan and Isolde," the latter by the Fifth Symphony. Both these were conducted by Dr. Richter with the best possible results.

If from the many College Concerts, whose importance is, as a rule, social rather than artistic, that which was given by the St. John's College Musical Society is selected for notice, it is because it was made the occasion of the production of a Cantata by the Society's Conductor, Dr. Garrett, who has so long occupied a prominent position in Cambridge as Organist to the University and to St. John's College. This work is a setting of Schiller's poem "The Triumph of Love," or, to be more exact, of Herman Merivale's translation of the same, and is for a quartet of soloists, chorus, and orchestra; it was begun some years back, but completed only recently. Dr. Garrett's music is, it need hardly be said, marked by that sense of melodious beauty and refined musicianship which characterise one of the foremost of our living composers of Church music. It may be that some judicious compression, which might be effected by pruning the Cantata of sundry repetitions, would improve it as a whole, and certainly the last chorus, regarded from a musical point of view, savours of an anti-climax, the previous quartet and chorus, "Love—'tis Love that thrills alone," being calculated to form a more dignified and effective conclusion than its successor, which is practically a repetition of the opening number. As regards the performance, the soprano soloist, Miss Florence Monk, deserves especial praise for her thoroughly artistic rendering of her part. The orchestration suffered from the "scratch" character of the band, while the substitution of choir-boys for female voices detracted from the effect of the choruses, though, on the whole, it must be admitted that Dr. Garrett, who conducted, made the most of his materials.

The grand Chapel of King's College was literally crammed

on the afternoon of the 15th ult., when Mendelssohn's "St. Paul" was given, under the direction of Dr. A. H. Mann, by his Festival Choir, for the benefit of Addenbrooke's Hospital. The principal vocal parts were sustained as follows:—Soprano, Miss Carrington; contralto, Miss Rina Robinson; tenors, Messrs. W. Driver and E. Iles; basses, Messrs. Carrington, Daniels, and Moore. The chorus, which was fairly evenly balanced, consisted of nearly 200 voices, while they had the support of a band of seventy-one instrumentalists, with few exceptions resident in East Anglia. The acoustical properties of King's College Chapel are very peculiar, and with the endeavour to obviate some of the difficulties Dr. Mann brought his wood-wind and horns to the front centre of the orchestra, having the strings on either side and the remaining brass at the back—the latter raised; but not much improvement was caused by this innovation. The Oratorio was preceded by several collects and the hymn "All hail the power of Jesu's name," sung to "Miles Lane." To this Dr. Mann had composed some most effective orchestral accompaniments which added to the simple grandeur of the hymn. On the whole, the performance of "St. Paul" was good. The choruses went capitally, and the few airs were carefully sung. The recitatives were the weak part, and this not from any lack of ability on the part of either voice or band, but from a want of understanding between the two—another rehearsal was really necessary. The outgoing voluntary was Handel's Fourth Organ Concerto in F, brilliantly played by Mr. F. Dewberry.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Edinburgh Bach Society brought its fourth session to a close with the Annual Concert, which was given on the 1st ult. Even considered as an ordinary Concert, the success would have been cause for congratulation, but viewed in the light of an annual Function (*Sollemne*) the success was almost unqualified. The resources of the young Society are already quite sufficient for the adequate rendering of the master's concerted works, and the artistic aim and the level of execution are alike high. Encouraged by last year's experience the committee engaged a larger room and was rewarded by an audience which very nearly filled the Queen Street Hall. Undoubtedly the most successful number was the beautiful D major Concerto, played by Mr. Collinson and most delicately accompanied by the orchestra (leader, Mr. H. Dambman), under the direction of Mr. Franklin Peterson, Hon. Sec. of the Society. Other Concertos were those in C major for two pianofortes (Messrs. Dace and Kunz), in D minor for two violins (Miss Macgregor and Mr. Colin McKenzie), and in G major for violin and two flutes (Messrs. McKenzie, Zoblinski, and Smith), all of which were well played. Mr. Waddel's String Orchestra (largely composed of amateurs) was not always quite steady, but there was ample evidence of study and appreciation in its rendering of the C major Orchestral Suite. The most important solo was the Chaconne, played by Miss Nellie Macgregor, who for the last three years has been pursuing her studies under Professor Brodzky, in Leipzig. This young artist commands a full, powerful tone and excellent bowing. She was twice enthusiastically recalled. Mr. Grant McNeill won a hearty encore for the charming rendering he gave of a Sarabande and Bourrée from the Violoncello Suites. Miss Margaret Kennedy contributed the Slumber Song from the "Christmas" Oratorio. The annotated programme, containing a portrait of Bach and numerous musical illustrations, was prepared for the occasion by the Secretary.

The attendance at the ordinary meetings of the Society this year has been most encouraging, the average being eighty out of 200 members.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

ENQUIRY at the office of the Liverpool Philharmonic Society has elicited information to the effect that no change, such as that forecast a month ago, in the administration of the programmes is likely to be made and that, as a matter of fact, the orchestra is now actually engaged for the entire

twelve Concerts of the coming season. This will be a relief to all true music-lovers, as the remarks made at the recent annual meeting, fully reported in the local press and summarised in this column, were calculated to engender a feeling of no little anxiety. The explanation of the Secretary is to the effect that no such change as suggested had ever been seriously contemplated, but that Chamber Concerts had been talked about—presumably to be given, as was the case many years ago, as an extra series, and that misunderstanding was the result on the part of somebody or other. It is to be regretted that what was given to the public in good faith by the reporters should not have been at once explained by those in authority through the medium of the press.

While Sunday music is exercising the minds of people in the Metropolis, a similar question has been to the front during the past month in the second city. The Liverpool Sunday Society has regularly given Orchestral Concerts during the winter months, with a professional band of about forty performers, under Mr. W. I. Argent, for many years past in the Rotunda Hall. The latter is one of the Corporation buildings and will accommodate about 1,500; but last season thousands were turned away from the doors, while the overcrowding inside, in a not well-ventilated room, was at times fearful. It was sought, therefore, to enlarge the sphere of action by transferring the performances to St. George's Hall, which will accommodate three or four thousand, and to increase the orchestra proportionately. By the narrowest vote in the City Council this proposal was, on the 1st ult., rejected, twenty-three members voting against and twenty-two for it. Of course the opposition, which has been steadily decreasing, will a little later on cease to exist, and in the meantime the usual number of Symphonic Concerts will be commenced in October on the old lines.

Another new departure in regard to Sunday music is that of the Liverpool Brass Band, an excellent organisation which had its origin in the factory lately occupied by Messrs. Gray and Davison in Colquitt Street. Application was made some time ago that permission be given for the performance of music in the parks on the Sunday, but this the City Council refused. On two recent Sunday afternoons the band above-named has taken up its quarters in the large square fronting St. George's Hall, which is under no municipal restrictions, and its music has been listened to by thousands.

The Liverpool Musical Club held a second meeting on its restored basis as a professional organisation on the 11th ult., and the rules as revised by Mr. Heinecke, the Hon. Sec., were passed. Dr. Hunt gave an excellent Lecture at the Music School on the 17th ult., the subject being Corelli and his period. A Concerto by Geminiani, a seventeenth century writer, for two principal violins, viola, and violoncello, two ripieno violins, and organo, was played by a number of the students and professors. The last monthly meeting of the local section of the National Society of Professional Musicians took place on the 18th ult., at Childwall, when a paper on "Imagination the *sine quâ non* of artistic work" was read by Mr. C. Gressler. Students' Concerts have been given during the month by the pupils of Mr. H. Lawson and Mr. Monk.

At the opening of the Southport centenary celebrations, on the 18th ult., Mr. J. J. White, Mr. Batley, Mr. H. Hudson, and Dr. J. C. Hall acted as Conductors. A descriptive piece, entitled "The Queen of the North-West," composed for the occasion by the first-named gentleman, who is musical director of the local Winter Gardens, was performed in the morning, and Mendelssohn's "Hymn of Praise" followed in the afternoon. The chorus was provided by the Southport and Birkdale Philharmonic Society.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

IN 't' Summer months we are left in a state of hopeful expectancy rather than of keen enjoyment of music. We look onward and wonder what may be in store for us. And it is rumoured that the coming winter may, possibly, be one of unwanted activity, and that those institutions which have struggled through much depression and have survived several seasons of difficulty and anxiety will be

compelled to justify their continued existence and more vigorously to bid for prolonged popular support. The whole future of art among us is, indeed, uncertain; for old things are passing away and the new growth rises but slowly. Concerning the new school of music, little beyond vague surmises as to the mode of its formation and constitution has oozed out; but we trust that no imprudence may be suffered to blight its prospects or endanger its stability, as any narrowing of its basis would unquestionably do. It is fair to await quietly the disclosure of the plans of a Committee which certainly includes some men of calm judgment and ripe experience. But the object in view is far too important to allow those plans to escape the strictest examination, or to be suffered to imperil the future of music here.

But, between whiles, we are not left entirely without sweet sounds. We still have the weekly Organ Recitals at the Town Hall, which continue strongly to attract, and at which Mr. Pyne goes through a very large *répertoire* of solid music, with, perhaps, rather a superabundance of modern French work and a not altogether unnatural reverence for his old master, Dr. Wesley; and, undoubtedly, contrast of style is thus brightly exhibited. And at the Botanical Gardens we enjoy reminiscences of the Jubilee year, when the Exhibition Committee made us acquainted with the excellences of our best military bands. Fortunately, too, the directors of the speculation entitled "Old America"—or, disrespectfully, "The Slotteries"—are wiser than to supplement the imported brass and reed music by similar provision of home-growth; and therefore they enable their patrons, when tired of the blatant strains outside, to retire to the seclusion of the Concert-room and to listen to the more delicate performances of orchestral works by the small but compact band of Mr. Vetter.

MUSIC IN NORWICH.

(FROM OUR OWN CORRESPONDENT.)

THE Winter and Spring Concert season in Norwich was practically brought to a close on the 1st ult. by the fourth annual Concert of the Ladies' Orchestral Society, under the conductorship of Mr. F. W. B. Noverre. The band numbers thirty-three performers, and although several parts are but weakly represented, the general *ensemble* was highly satisfactory. In one respect the Ladies are worthy of imitation by older bodies of instrumentalists—viz., in their appreciation of the meaning of the words *piano* and *forte*. Certainly the Conductor is to be congratulated on the result of his training, for each expression mark was duly observed. The principal works for the band were Haydn's Symphony (Op. 66), letter T; the Overtures to "La Dame Blanche," "L'Italiani in Algieri," and Kreutzer's "Nachtlager in Granada," the Symphony and also the last-named Overture being remarkably well played. The lighter pieces were Massenet's "Le dernier sommeil de la Vierge," Macbeth's pretty Intermezzo "Forget-me-not," and an American novelty, "A Darkey's Dream," by Lansing. A lady professional, Miss Amy Flood-Porter, created quite a sensation by the perfect violoncello playing displayed in her solo "Le Désir," by Servais, an exhibition seldom eclipsed by performers whose names are more prominently before the public. The vocalists were Miss Teresa Blamy, who has established quite a reputation in Norwich; Mrs. John Wilkinson, and the Misses Grace and Delia Woods.

The Glee and Madrigal Concert annually given by the Cathedral Choir took place on May 24, under the supervision of Dr. Bates, the Cathedral Organist. An interesting programme had been compiled, containing excerpts from composers dating from 1589 to 1892. The madrigal "With wreaths of rose and laurel," by William Cobbold, who was Organist of Norwich Cathedral about the year 1600, was naturally listened to with interest, as was Benet's "Flow, O my tears," another madrigal of about the same period, which was charmingly rendered. A novelty was "The Goslings," a new humorous glee by Dr. J. F. Bridge, wherein humour and pathos are happily blended. Reichardt's glee "The image of the rose," or as it would be more properly called, a solo with vocal accompaniment, was capably sung by Mr. Hemmings, the other parts being cleverly hummed with closed lips by Messrs. Cockaday,

Holden, Brookes, Thouless, Davies, Smith, and Brockbank. The only song in the programme was Dudley Buck's "When the heart is young," given in good style by Master Snelling. A welcome break in the flood of vocal melody were several pianoforte solos, exceedingly well played by Mr. J. W. Meers. The large audience repeatedly testified by their applause how much the perfect rendering of the various pieces was appreciated.

In spite of the great heat, the forty-second Concert of the Gatehouse Choir attracted a large audience on the evening of May 27. The work for the choir was smaller than usual, a chorus from Gounod's "Roméo e Giulietta," Locke's music to "Macbeth," and a new part-song composed for the occasion by Mr. R. H. Legge completing their share in the evening's performance. It was quite refreshing to listen again to Locke's once popular strains. The solos were fairly sung by Miss Burrow, Miss Palmer, Miss N. Bond, and Mr. and Mrs. A. J. Clarke. Mr. Legge's part-song, "Summer," proved an acquisition to the list of similar compositions, wedded, as it is, to more sensible words than is usual in such lucubrations. A short selection of songs and duets was also given by members of the Society. In conjunction with the Conductor at the pianoforte, Messrs. Johannes Wolff (violin) and W. C. Hann (violinello) gave a fine interpretation of Mendelssohn's D minor Trio. The two latter gentlemen were also heard in solos on their respective instruments. By a strange coincidence the forty-second Concert given by the Society took place on the forty-second birthday of its esteemed Conductor (Mr. Kingston Rudd), advantage of which was taken to present him with a purse containing forty-two sovereigns as a mark of the esteem in which he is held by present and past members of the Choir. The presentation was made in felicitous terms by the Mayor of Norwich (G. M. Chamberlin, Esq.), who was one of the founders, and the first honorary secretary, of the Norwich Gatehouse Choir.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

As usual in the Spring, comparatively few artists on tour have visited Oxford, the chief of them being Mr. Plunkett Greene, Mr. Johannes Wolff (May 18), and Master Otto Hegner (May 25). The main attractions to musicians have been found in the various College Concerts, which have, on the whole, maintained a good standard of excellence. Miscellaneous programmes, of various degrees of interest, were furnished by Exeter, Brasenose, Jesus, and Pembroke Colleges, of which the only notable feature was the breaking out of a mania for duets for two pianofortes. More important and interesting Concerts were given by Merton, Queen's, and Keble Colleges, each of which contrived to produce a Cantata with orchestra. Macfarren's "May-Day" and Goodhart's "Earl Haldane's Daughter" formed the staple of the Merton Concert, and were given with good effect, though deficiencies in the band made themselves severely felt more than once. The orchestra and chorus at Keble were very good. Parry's "St. Cecilia's Day" formed the chief attraction, and two new part-songs by Messrs. Buck and Wilson were also heard. At Queen's there was, as there always is, plenty of novelty. Dr. Read's "Sigurd," the work of the evening, is reviewed elsewhere, and it is only necessary here to remark that it went remarkably well for a first performance. A striking chorus by Zabel, hitherto unheard in this country, was also included in the programme. The Concerts at New College and Magdalen took place too late to be noticed here, and the only other fact that needs chronicling is a fine performance of Schubert's Octet, organised by Mr. Farmer, at Balliol.

At Commemoration the Choral and Philharmonic Society gave the most important Concert of the Term on the 20th ult., in the Sheldonian Theatre, under Dr. Roberts's baton. For this occasion the finest orchestra heard in Oxford for many years, except at Dr. Richter's Concerts, had been commissioned, and the Concert was an exceedingly good one. The works performed were Dvorák's "Spectre's Bride," Cowen's "Language of Flowers" Suite, and Parry's "Blest Pair of Sirens," which was conducted by the composer. The solo parts in Dvorák's Cantata were admirably sung by Miss Mary Davies, Mr. Henry Piercy,

and Mr. Watkin Mills, and the chorus sang remarkably well, more especially the sopranos and altos. Altogether, a capital performance to wind up the academical year.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

Mr. T. WESTLAKE MORGAN succeeds Dr. Roland Rogers, who recently resigned the appointment of organist at Bangor Cathedral. Dr. Creser attended the final competition (*vice* Sir John Stainer) at Chester, for which six candidates had been previously selected from the entire number of applicants. Dr. Rogers's retirement took place at the close of June, but though his twenty years' service at the Cathedral has thus terminated, he will still continue his professional work at Bangor.

The list of subjects for competition at the National Eisteddfod to be held at Rhyl in September has been wisely revised, and there are now offered the following prizes. Chief choral contest for choirs of from 150 to 175 voices, £200; second choral contest for choirs of from 60 to 80 voices, £50; male voice contest, 30 to 40 voices, £25; female contest, 20 to 30 voices, £15; children's contest, 45 to 60 voices, £10; orchestral contest for bands of 40, £30; brass band contest, maximum number of performers 25, 1st prize, £15, 2nd prize, £10, 3rd prize, £5. In addition, a prize of £20 is offered to the native of the Principality who shall write the best cantata; and the Dr. Parry Musical Scholarship will be awarded to the best tenor singer.

MUSIC IN BERLIN.

(FROM OUR OWN CORRESPONDENT.)

THE musical interest of the past month has been confined almost exclusively to the operatic performances at Kroll's Theatre. Most of the members of the reliable company who have for some years past won a reputation for this establishment by their excellent *ensemble* are once more here, and in many cases show gratifying signs of progress. Of the numerous "Gäste" who have been engaged for special performances, mention must be made of Frau Moran-Olden and Madame Sembrich. The former lady, a genuine contralto with an extensive upper range, achieved a great success as *Leah* in Rubinstein's "Die Maccabäer," where her remarkable dramatic talent had every opportunity for display. This singer was also heard to great advantage as *Leonore* in "Fidelio." The appearances of Madame Sembrich, who always excites a quite exceptional enthusiasm in Berlin, have been a culminating series of triumphs; her performances, which ended with a mixed programme, have included "La Traviata," "Lakmé," "Rigoletto," "Il Barbiere," and "Die lustigen Weiber von Windsor." On every occasion the house has been sold out, and the customary scene of *prima donna* worship, with waving handkerchiefs, floral tributes, &c., repeated. Madame Sembrich's greatest artistic achievement has been, undoubtedly, her embodiment of *Frau Fluth* in Nicolai's favourite opera; the part of the merry matron is far better suited to Madame Sembrich's temperament and appearance than the romantic heroines of Verdi and Delibes, and her performance, both dramatically and vocally, was singularly sympathetic.

The only novelty as yet produced at Kroll's has been Alban Förster's "Lorle," an opera in four acts, which had already enjoyed a fair run at Dresden. The first performance, on the 3rd ult., met with considerable success, which was emphasised at the subsequent repetitions. To a very unpromising libretto (a perversion, by Hans Schefsky, of Auerbach's tale "Die Frau Professorin") Herr Förster has written a great deal of very pleasing, if not very dramatic, music; his orchestration is always clever and appropriate, and two or three numbers in *Lied* form are likely to have a wide success. If Herr Förster, whose reputation has hitherto rested on a number of popular songs, has not quite reached the standard of grand opera, "Lorle" must, in any case, be regarded as a first attempt of great promise.

At the Opernhaus, on the 4th ult., was produced "Ritter Pásmán," by Johann Strauss, libretto by Herr Doczi. Here again the composer has endeavoured to overstep the limits to which he has hitherto confined himself; "Ritter

Pásmán" is of far more pretentious proportions than the previous compositions of the "Valse-King," but it must be confessed that its undoubted success is chiefly due to the ballet, a drinking song, and a vocal valse of great charm, but quite inappropriately introduced. An excellent performance is secured with Frau Herzog, and Herren Modlinger, Philipp, and Krollop in the chief parts.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE month of May has been accepted by general sanction and recognised usage as the time for the Musical Festivals with which the season ends, and this year has been no exception; rather has it been unusually marked by the number and character of new works produced, as well as by the prominence and artistic distinction of the forces engaged. First in point of time came the annual Festival of the Hampden County Association, held at Springfield, Mass., on May 4, 5, and 6. This was marked by an enthusiasm both on the part of performers and audience which augurs well for the future. Such well-known artists as Mr. and Mrs. Henschel (who confirmed all their previous successes), Mr. Max Heinrich, Mrs. Lawson and others united with the chorus and Festival orchestra to give a series of Concerts of the highest character, at which were produced, among other works, Dvorák's "Spectre's Bride," George Henschel's "Hamlet" Suite, and Chadwick's "Phoenix Expirans." The "Spectre's Bride" had the place of honour, being set as the sole production for the first Concert. Written as it was for the Birmingham (England) Festival in 1885, and produced under the direction of the composer, it has since had several hearings in this country, and is therefore known to music-lovers; but the anticipated arrival of the great Bohemian composer in this city, the well-remembered production of his "Stabat Mater" at Cincinnati, and the almost simultaneous rendering of the "Requiem" Mass at the same place, all united to give zest to the enjoyment of those fortunate enough to have heard the "Spectre's Bride" interpreted by such intelligent and pleasing singers as Mrs. Corrine Moors Lawson, Mr. Max Heinrich, and Mr. Whitney Mockridge; the success was pronounced, and while it can add little to the established fame of the great composer, it will increase the knowledge of the public as to the marvellous power and dramatic intensity of this greatest master of the modern romantic school.

At the fourth Concert, on Friday, May 6, the great interest centred upon the "Hamlet" Suite, which was given under the direction of the composer, and embraced the *Hamlet* Prelude, the *Ophelia* Prelude, the Interlude (Act III.), Pastoral (Act V.), Prelude (Act IV.), *Ophelia's* Death, and the Danish March. The impression made by the previous performance of this brilliant composition by the Boston Symphony was greatly strengthened, and as this music will doubtless be heard more frequently next season, it is destined to take a high place in the permanent *répertoire* of our leading orchestral bodies.

The "Phoenix Expirans," composed for and dedicated to the Association, had its first production at the third Concert, under the direction of Mr. Chadwick, who, as the Festival Director, has naturally come into prominence, and this latest composition will doubtless add to his excellent standing.

The Biennial Festival at Cincinnati, the tenth of the series, drew together Mr. Theodore Thomas and his new orchestra, the Festival chorus, and as soloists Mr. Lloyd, Mrs. Lawson, Mesdames Antonia Mielke-Ritter, Goetze, De Vere-Sapio, and others of equal note. The first Concert was devoted to Mendelssohn's "St. Paul," the last to Dvorák's "Requiem" Mass (Op. 89), and between these great finalities were produced scenes from Gluck's "Alceste," Bach's "Christmas" Oratorio, "Fidelio," and, on what was officially designated as "Opera Night," notable and characteristic selections from "Euryanthe," "Parsifal," "Tannhäuser," and Act III. of the "Götterdämmerung." Large audiences greeted the performance of these works, on Saturday evening especially, when a great triumph was scored by the singers engaged in the

Dvorák "Requiem." As compared with its former production in New York, it is ungracious to discriminate save in the fact that owing to the large forces engaged certain effects were possible in respect of massive tonality which were not to be expected of the small but very choice body of singers whom Mr. Warren Ross brought together.

Contemporaneous with this Musical Festival was that in Indianapolis, which enlisted the services of Mr. Walter Damrosch and his New York orchestra, Madame Fursch-Madi, Miss Margaret Reid, Miss Little, Signor Campanini, and Dr. Carl Martin. Mendelssohn's "First Walpurgis Night," "The Messiah" (unfortunately reduced to fifteen numbers), and the oft-repeated but ever impressive "Redemption" of Gounod, were sung with great effect under the *bâton* of Mr. Damrosch. The illness of Signor Campanini and sudden indisposition of Miss Burch were unfortunate features, which did not, however, result seriously; the latter event brought out the admirable qualities of Mrs. Ford in "The Messiah," she having responded to a telegram which called her to take Miss Burch's place.

With all these counter attractions, the Apollo Club of Chicago celebrated its twentieth anniversary with a Festival in which 800 singers participated. Preceding, as it did, the Cincinnati Festival by a few days, the Club was thus enabled to engage Mr. Thomas and his orchestra. Here, too, appeared Madame De Vere-Sapio, Miss Buckley, Mr. Knorr, and Mr. Ludwig. The works performed were of the highest order, including the "Creation," Berlioz's "Requiem" Mass, "Acis and Galatea," and Mendelssohn's "Hymn of Praise," and, as a grand climax, the "St. Matthew" Passion Music—that mighty Protestant Mass of Bach—with Madame Joachim, Mrs. Johnston-Bishop, Messrs. Ludwig, Lamson, and Maisch as the soloists. Thus has the West been favoured during this last month, and generously has it responded both in audiences, generous applause, and, what is of equal importance—money.

Mention should be made of the great success of Lord Tennyson's dainty play "The Foresters," which Mr. Daly is carrying in a procession of triumphs through the great cities of the East. It would alleviate Sir Arthur Sullivan's illness, we fancy, to witness the delight with which, nightly, great audiences greet his charming music set to the poet's beautiful words.

Nearer home we have to note the admirable programme prepared for music-lovers at the Testimonial Concert given to Mr. R. H. Humphries, the popular Conductor of the Banker's Glee Club, and of the Amphion. Among other numbers Grieg's "Land Sighting" was especially pleasing, as also Mozart's "Lullaby," arranged by Mr. Humphries, who is doing very good work in the direction of chorus singing.

The rapidly-approaching Summer, with its intense heat, brings a cessation of musical activity, for in New York Grand Opera, high-class Concerts, &c., are things of the past for this season. Open-air Concerts at the Madison Square and light Opera at the Casino are in vogue, albeit a little later Mr. Seidl and Mr. Damrosch each take a turn with their orchestras in an effort to alleviate the distresses of our heated term.

MISS NETTIE ATKINSON gave two Violin Recitals, on the 8th and 20th ult., at Princes' Hall, in the presence of a numerous and sympathetic audience. On the first-named occasion the Concert-giver proved herself at once the possessor of an excellent technique, combined with a good, albeit as yet somewhat thin, tone, and a thoroughly musicianlike appreciation of the works she had selected for interpretation. These were the *Allegro* from Mendelssohn's only Violin Concerto; the Romance in G, by Beethoven; and a Polonaise by Wieniawski. At her second Recital the violinist played Wieniawski's well-known "Legende." The lady also gave a Rondo Caprice by Saint-Saëns, in which she was deservedly encored, and, in conjunction with Mdle. Clotilde Kleeberg, Beethoven's *Sonata* for pianoforte and violin in D major. Miss Atkinson was exceedingly well supported on both occasions by a number of artists, the mere mention of whose names will suffice to indicate the attractiveness of the remaining portions of the respective programmes—

viz., in the first Recital: Mdlle. Janotha, Miss Marie Brema, Mr. Ben Davies, and Mr. Norman Salmond; in the second Recital: Madame Belle Cole, Miss Beverley Robinson, Mr. Plunket Greene, and Master Jean Gérardy, Mdlle. Kleeberg's co-operation having already been mentioned. Mr. Waddington Cooke was a very efficient accompanist.

THE Summer Concert by the professional students of the London Academy of Music took place in St. James's Hall on the afternoon of the 17th ult., under the direction of Mr. A. Pollitzer, the Principal of that thoroughly sound and prosperous Institution. The programme was exacting, but it was carried out in a way that proved how excellent is the tuition offered to pupils, perhaps the most successful performance being that of Schubert's "Unfinished" Symphony, which, judged by a high standard, was extremely creditable. Miss Theresa Blamy sang with good expression Mendelssohn's "Loreley," and Mr. Mervyn Dene, who sang an air from Handel's "Susannah," showed that he has the makings of a really good singer. Miss Mabel and Miss Stella Fraser are already violinists of more than promise, and Miss Kate Bruckshaw's reading of Weber's Concertstück was clear, firm, and dramatic. Others who performed, in each case with much credit, were Miss Florence Croft, Mr. Gilbert Denes, Mr. Charles Loder, Miss Ada Wray, Miss Grace Meiter, and Miss Alice Hayman.

THE Queen Vocal Quartet—formed of the Misses Mina Rees, Amy Sargent, Mary Hutton, and Lucie Johnstone—gave a successful Concert at Collard's Rooms, in Grosvenor Street, on the 16th ult. Association for some time, combined with a desire to ensure perfection of *ensemble* rather than individual display, has resulted in an evenness of balance and uniform attention to light and shade, rendering the part-singing of these ladies deserving of cordial approval. Among their efforts on this occasion in which unanimity of expression was specially observable were Sullivan's "The long day closes," Brahms's "Fischerlied," an American melody, "The Hazel Dell," and the homely "Banks of Allan Water." The members of the Quartet party also effectively contributed solos—Miss Amy Sargent selecting Goring Thomas's "In Springtime" and Miss Lucie Johnstone the "Little Boy Blue" and "De tout mon cœur" of Josiah Booth. Mr. Braxton Smith, Mr. Arthur Taylor, Mr. Henri Seiffert (violin), and Dr. W. Houston Collisson (pianoforte) appeared during the afternoon.

THE South Hampstead Orchestra, conducted by Mrs. Julian Marshall, held its seventh annual Concert at the Hampstead Conservatoire on the 2nd ult. The ability of the body having Madame Charlotte Wilkes for leader was put to a somewhat severe test with pieces demanding such watchfulness and delicacy as Beethoven's C minor Symphony, Grieg's Suite for strings, "Aus Holberg's Zeit," and Sullivan's "Overtura di Ballo"; but the ordeal was passed in a satisfactory manner alike by executants and Conductor. Mrs. Hutchinson sang with her accustomed charm Mozart's "Deh vieni, non tardar," the Romance "Der Vollmond strahlt," from Schubert's "Rosamunde" music, M. V. White's "The Bonny Curl," and Fischhof's "Frühling ist da," being encored in the last-named. Miss Susan Lushington, Miss Diana Massingberd, Miss Lushington, and Mrs. L. Maxse joined with good effect in Dvorák's "Bagatellen" for two violins and violoncello with pianoforte.

MR. W. G. CUSINS, whilst presenting no novelty at his annual Concert at St. James's Hall on the 22nd ult., contrived on the whole to steer clear of the commonplace. Injury to his arm prevented the appearance of Signor Piatti, but as substitute came Señor Arbos, the violinist, who, besides playing a couple of light solos, joined Mr. Cusins in the variations from the "Kreutzer" Sonata. Two of Mr. Cusins's solos were the Berceuse (neatly played) and Ballade in A flat of Chopin, and as examples of his composition there were the Septet in F major and the Ballad "As through the land" (encored as rendered by Mr. William Shakespeare). Madame Giulia Valda, Madame Patey, and Miss Gwladys Wood also sang; but the most interesting of the vocal pieces were a couple of

morceaux by Mascagni, "Rosa" and "M' ama, non m' ama," possessing the warmth of colouring that has done so much for "Cavalleria Rusticana."

MR. FARLEY SINKINS gave an interesting Orchestral Concert in St. James's Hall on the 9th ult., chiefly, it appears, to give Mr. J. C. Ames an opportunity of introducing himself as a composer and performer on the Janko keyboard. The peculiarities of this keyboard are by this time sufficiently well-known, and, whether or not pianists will ultimately adopt it with anything like unanimity, there can be no doubt of its many merits. As a pianist Mr. Ames has considerable ability, his performance of Grieg's Concerto in A minor being extremely sympathetic. It is impossible to judge of the value of his new Violin Concerto, the true nature of which was completely obscured by the depressingly false intonation of Mr. L. de Reeder. The vocalist was Mr. Plunket Greene, who sang as admirably as ever; and there was a full orchestra, which, under the direction of Mr. Cowen, played in excellent style.

ON the 1st ult. the Dedication Festival was held at St. Augustine's, Honor Oak, Sir John Stainer's Magnificat and Nunc dimittis in B flat and Sir Arthur Sullivan's Oratorio "The Prodigal Son" being sung in an entirely satisfactory manner by an augmented choir of fifty voices, assisted by an orchestra of thirty led by Herr Ferdinand Hartung. The soloists were Master Brown, Mr. Hiles-Smith, Mr. Cheeseman, Mr. G. W. Brontë-Bramwell, and Mr. A. H. Bevans. The orchestra also played the first movement of Schubert's "Unfinished" Symphony and Mackenzie's Benedictus, and assisted Mr. W. M. Wait, Organist of St. Andrew's, Fulham, in a fine performance of Handel's Second Organ Concerto. Mr. Wait presided at the organ throughout, and Mr. E. E. Vinen, Organist and Choirmaster of St. Augustine's, ably conducted. There was a large congregation.

AN interesting Violoncello Recital was given, on the 11th ult., by Mr. E. Van der Straeten at the new Hall of the North-East London Institute. The programme included three movements from Popper's Suite "In the Forest"; two solos for Viola da Gamba (unaccompanied); *Andante* from A minor Concerto, Rubinstein; two songs by Grieg; Suite on Old English Airs, by Mr. Van der Straeten; three movements from Suite in D, by Bach, for violoncello solo; Adagio and Allegro, Schumann; song, with violoncello obbligato, Van der Straeten, and song by Jensen; and last, not least, the A major Sonata by Beethoven. Mrs. McNaught was the pianist and Miss Rose Dafforne the vocalist, both of whom deserved the friendly reception which they received. The execution of the programme gave great satisfaction to a numerous audience, and the artists were recalled at the end.

MADAME ADELINA PATTI's re-appearance, after her successful tour in America, brought a crowded audience to the Royal Albert Hall on the 11th ult. The famous singer was, of course, warmly welcomed, and demonstrated that her vocal powers were unimpaired by giving twice as many familiar pieces as she had been set down for. To "Let the bright Seraphim," "Ernani, involami" (rendered with the same brilliancy and neatness as of old), and "Il Bacio," she added, as encores, "On the banks of Allan Water," "The Last Rose of Summer," and one of Ardit's later waltzes. Songs that have figured "many a time and oft" at like entertainments were also given by Mesdames Patey and Amy Sherwin, and Messrs. Santley and Ben Davies. Madame de Pachmann and Master Jean Gérardy played instrumental solos and Signor Ardit presided over an orchestra.

AGREEABLE proofs of the industry and ability of Miss Marie Wurm, late holder of the Mendelssohn Scholarship, were afforded at a Concert given by her at Princes' Hall on the afternoon of the 11th ult., at which the programme was entirely composed of her own compositions. Amongst these attention is claimed by two agreeable vocal quartets and three vocal trios for female voices, creditably rendered by Mr. Stedman's choir of ladies. Of the instrumental pieces the most noteworthy were a clever Impromptu in B minor, an Etude Fantastique, and a Concerto in B minor, in which the orchestral accompaniment, arranged for a second pianoforte, was performed by Madame Else

Mathis, of Berlin. Mrs. Hutchinson sang three songs, of which a "Child's Song" pleased so much by its quiet charm that a repetition was insisted on.

MISS ANGELA VANBRUGH, a promising violinist, obtained the services of several distinguished artists for her Concert, on the 10th ult., at Princes' Hall. Besides joining Miss Dora Bright and M. Hollman in the *Andante* and *Finale* of Mendelssohn's Trio in C minor, Miss Vanbrugh played some solos, beginning with Wieniawski's "Second Polonaise," in which she exhibited breadth of style and facility of execution. Miss Giglio, a young singer who to a fresh and well-trained voice adds a pleasing and unaffected manner, gave a Villanelle by Eva dell' Acqua with a brightness and fluency that made her performance one of the most acceptable of the afternoon. Miss Marian McKenzie was successful in pieces by Raff and Brahms, and Miss E. Florence also sang. Chopin and Jensen were drawn upon by Miss Bright for pianoforte solos.

A PIANOFORTE Recital was given on the 23rd ult., at the Guildhall School of Music, by pupils of Mr. J. Baptiste Calkin, when a programme consisting mainly of representative classical pieces was gone through, on the part of seven young ladies, in a manner which reflected the highest possible credit upon the excellent teaching imparted to them by their distinguished master. Although the occasion was not one on which the mentioning of individual names is usually called for, we feel bound to make an exception in the case of Miss Madeline Payne, a child of twelve, whose advanced technical attainments and truly artistic feeling, as evidenced in her interpretation of Beethoven's Variations on an original theme in F, and of Schubert's Impromptu in B flat, furnish unmistakable promise of a successful artistic future.

On the 22nd ult., after an interval of thirteen years, Messrs. Stephenson and Cellier's Musical Proverb, "Charity begins at home," was revived at the German Reed entertainment. Mr. Corney Grain and Mr. Alfred Reed appear in their original characters of the *Village Beadle* and his son *Joe*, and it is needless to say that both these gentlemen met with the success that usually attends their efforts in this popular entertainment. Miss Fanny Holland was seen to advantage as the *Beadle's Wife*, and Mr. Avalon Collard played well as the *Amateur Photographer* and afterwards as the *Schoolmaster*, singing his one song with good effect. Miss Gertrude Woodall, who made her *début* as *Susan*, sang with taste. Mr. Corney Grain also gave two of his entertaining musical sketches.

AN interesting and successful Concert was given at 25, Seymour Street, Portman Square, on Tuesday afternoon, the 21st ult., under the direction of Mr. A. Hughes-Hughes. The programme commenced with J. Dowland's fine part-song "His golden locks," and this was followed by airs from Lawes's "Comus" and Purcell's "Indian Queen." Then came vocal and instrumental music by Corelli, Handel, Mozart, and Beethoven, a Wagner excerpt, a Grieg pianoforte duet, &c.; and this programme, including specimens of music drawn from three centuries, was throughout arranged in chronological order, a fact which deserves attention in these days when pieces are so often strung together without any plan or principle of combination or contrast.

IN the beautiful drawing-room of Mrs. Arthur Wilson's house at 17, Grosvenor Place, Mr. Norman Salmond gave a Concert on the 11th ult., which was, in point of artistic interest, considerably above the level of such entertainments. Mr. Salmond himself is a singer of well-established reputation, and in all respects his own performances were on this occasion of conspicuous value, for he had chosen pieces which served to display to the fullest the many good features of his voice and style. When it is added that Miss Macintyre, Miss Palliser, Madame Belle Cole, Mr. Ben Davies, and Mr. Plunket Greene were amongst those who took part, it will be understood that nothing but praise is demanded for the rest of the programme.

MDLLE. ROSINA ISIDOR provided a varied programme on the 13th ult. at the Portman Rooms. A numerous choir of ladies did justice to a Cantata, "Daughters of Acquilija,"

arranged from Verdi's "Attila," in the course of which they received an encore for their spirited delivery of a martial strain, "Right gallant we appear." Mdle. Isidor acquitted herself with success in "Ernani involami," and did still better in Palmieri's sacred song "Pilgrim, thou art weary," in which she was accompanied by the composer. Miss Dewa gained distinction by the taste and feeling marking her singing of Hullah's "Three Fishers," and further assistance was given by the Misses Le Brun, Mervyn Keatinge, Lisa Dorisi, and Messrs. Herbert Thorndike, Charles Chilly, David Bispham, and Tito Mattei.

AN Orchestral Concert, extremely successful in every respect, was given by Mr. Leo Stern, the accomplished violoncellist, and his wife, the equally talented violinist, Madame Nettie Carpenter, at St. James's Hall on the 13th ult. The principal numbers in the programme were Max Bruch's Violin Concerto in G minor and that of Saint-Saëns in A minor for violoncello, both of which were brilliantly played, as were a number of minor solos. Madame Nordica was highly effective in some vocal pieces, including a fine aria from Massenet's opera "Hérodiade," and the orchestra, under Mr. Cusins, was heard in Mendelssohn's "Hebrides" and Beethoven's "Egmont" Overtures.

A PIANOFORTE and Vocal Recital was given on the 17th ult. at Princes' Hall, by Messrs. Edgar Hulland and Alison Phillips, who had provided an interesting programme for the occasion. Mr. Hulland, a pianist of considerable ability, good technical acquirements, and endowed with artistic feeling, gave Bach's Chromatic Fantasia and Fugue, Schumann's "Faschingsschwank," and pieces by Chopin, O'Leary, and Liszt, in all of which, but for an unfortunate slip of memory in the Fugue, he acquitted himself in a thoroughly musicianlike manner. Mr. Phillips, who has a good method and sings with earnestness and good expression, contributed songs by Beethoven, Carissimi, Schumann, Brahms, and others. Mr. George Clutsam was the accompanist.

MR. LUARD SELBY gave a Concert at the Steinway Hall on the 9th ult., when he brought forward several compositions of his own. The most noticeable were a Sonata for violin and pianoforte and a song, "I was born when roses were blooming." The Sonata is cleverly written, contains much graceful melody, and is well laid out for both instruments; and the song is instinct with not a little charm and fancy. Praise almost equally warm may be given to several other of the songs, and to certain pieces written for the clarinet and pianoforte. Mr. Selby, himself a pianist of merit, was assisted by Miss Leona Byrnes, Madame Campbell-Perugini, Mr. Jasper Sutcliffe, and Mr. G. A. Hepworth.

THE second of Mr. Sauret's Violin Recitals at St. James's Hall, on the 2nd ult., was not less successful than the first, in an artistic sense. The admirable French violinist gave a brilliant and expressive rendering of Mendelssohn's Concerto, the composer's pianoforte accompaniment being excellently played by Mr. Clutsam; and a highly artistic rendering was given of Beethoven's Sonata in C minor for pianoforte and violin, the pianist being Miss Kleeborg. Solos were contributed with effect by both artists. The vocal pieces, however, which added length but no great interest to the programme, might well have been spared.

THE Swiss colony in London held their annual Soirée at the Portman Rooms on the 17th ult. Mdle. Tallant and Mr. Faulks played a pianoforte and violin duet; Mr. Billeter displayed his skill on the zither in "Rändler Hans Grubon"; a choir of gentlemen from the Swiss clubs rendered with taste "Le Plaisir du Chasseur" and "Mein Vaterland"; the Misses Albrecht gave a vocal duet; and Mdle. H. R. Milliquet sang in a refined manner "An American Serenade," which was accompanied by the composer, Mr. Richard A. Northcott, the Organist of the Swiss Church. There was a large and enthusiastic audience.

MISS ANNA BIESNER gave a Morning Concert on the 8th ult. at Steinway Hall, before a fairly numerous and appreciative audience. The Concert-giver, a very able and conscientious pianist, was associated with M. Louis de Reeder in an efficient rendering of Beethoven's "Kreutzer" Sonata, and for her solo performance played pieces by

Brahms, Herselt, and Chopin. The programme also included some harp solos by Mr. Charles Oberthur, and a number of songs contributed by Mesdames Crewe-Riechelmann and Noëmi Lorenzi. Signor Romili was the accompanist.

At a representative meeting of the London pianoforte, reed organ, and harmonium manufacturers, held at the Midland Hotel on the 7th ult., it was resolved to recommend a return to the system of apprenticeship by indentures with a view to raise the standard of British workmanship in these trades. It is much to the credit of the pianoforte and organ trade that it should be among the first of English industries to attempt to deal, in a practical manner, with a difficulty which so many without adequate knowledge of the subject have failed to compass.

Miss EDITH HIGGS gave a Concert at Princes' Hall on Thursday evening, the 2nd ult., before an appreciative audience. Miss Higgs sang "A Summer Night" (Goring Thomas) and "Beauty's Eyes" (Tosti), for both of which she was recalled. She was ably assisted by the following artists: Miss Kate Flinn, Miss Macfarlane, Mr. Maldwyn Humphreys, Mr. Gilbert Thorne, Mr. Henry Ward, Herr Poznanski (violin), and Mr. Mortimer (elocutionist). Mr. Macdonald and Mr. Collings officiated as accompanists.

Miss ALICE ROSELLI gave her annual Concert at Chelsea Town Hall on May 31, when she was assisted by Madame Giulia Valda, Madame Enriquez, Mr. W. H. Cummings, Mr. Santley, M. Eugene Wagner (pianoforte), Mr. John Thomas (harp), M. Duloup (violin), and Mr. Charles Fry (recitations). Miss Bessie Waugh, Miss Kuhe, and Mr. Henry Bird acted as accompanists.

A VERY interesting Vocal Recital, consisting chiefly of ballads by Loewe, was given at Steinway Hall on the 13th ult., by Mr. Albert B. Bach, well known as an enthusiastic admirer of this fine composer's works. Mr. Bach sang ten of the ballads with full appreciation of their dramatic requirements, and the accompaniments were very artistically played by Mrs. Bach.

ST. DUNSTAN'S Mass, "Rex Splendens," recently published by the Plainsong and Mediaeval Music Society, will be sung at the Festival Service of the Society of St. Osmund, to be held at St. Michael's Church, Paul Street, Finsbury (near Moorgate Street Station), on Monday, the 18th inst., at 11.30 a.m.

At the annual Council meeting of Trinity College, London, held on the 18th ult., the Rev. Dr. Bonavia Hunt vacated the honorary office of Warden which he, as founder of the College, had held for twenty years. Professor E. H. Turpin was chosen as the new Warden.

MR. E. MINSHALL, the Organist and Director of the Music at the City Temple, has been presented by the congregation with a silver salver and a purse of 250 guineas, as a token of their appreciation of his services during the past fifteen years.

REVIEWS.

History of the Leeds Musical Festivals, 1858—1889. By Fred. R. Spark and Joseph Bennett. With portraits and fac-similes.

[Fred. R. Spark and Son, Richard Jackson, and Novello, Ewer and Co.]

SEVEN Leeds Musical Festivals having come and gone, it is obvious that no more fitting time could have been chosen for the appearance of their history than now, when we are practically on the eve of an eighth. If we leave out of consideration a "Festival of Music at Leeds" which took place in November, 1784—lasting three days and consisting solely of sacred music by Handel—the first modern Festival was given to celebrate the opening in 1858 of the Town Hall. Sterndale Bennett was appointed Conductor, and "The May Queen" then first saw the light. Among the music heard on that interesting occasion was a selection from Bach's "Passion." The Festival lasted four days, and then and there the Yorkshire choristers established their now world-wide reputation. We read in the *Times* that "the 'Hailstone' chorus was nothing short of prodigious.

... Such vigorous, powerful, and full toned voices, it rejoices the heart of the jaded Londoner to hear. The trebles and basses especially are unrivalled anywhere." This first Festival concluded with a people's Concert (at popular prices) and a ball, and resulted in a profit of £2,000, which was presented to the infirmary. For complete lists of the works then heard and the performers engaged, details of expenditure and receipts, and a number of interesting particulars relating to the magnificent organ, the formation of the chorus, and the fees of the solo singers (a comparison of which with those now paid is calculated to "raise a smile"), we must refer the curious to the book itself. There, too, they will find the fullest information on every point connected with succeeding festivals (the second took place in 1874, an attempt made in 1861 having failed); a number of carefully selected extracts from Press criticisms—Metropolitan, local, and foreign—and much curious matter not originally intended for the public eye. On this last account, if on no other, the volume will be widely read. Its value to musical historians and critics needs no showing, but it will appeal also to the student of human nature and "manners," who, being admitted behind the scenes and allowed to read large portions of the correspondence between the Festival Committee and the eminent composers and artists whose co-operation has conferred lustre on these triennial gatherings, will find admirable opportunities of viewing the artistic temperament in its business relations. Some of the disclosures might, perhaps, have been omitted—certainly with advantage to those concerned; otherwise, matter and manner are of the quality one would naturally expect in a volume due to the collaboration of Alderman Spark (the able Secretary of the Festivals) and Mr. Joseph Bennett. Of the letters printed, many are given in *fac-simile*, one from Raff being remarkable on account of the minuteness of the handwriting. There are also excellent portraits of Bennett, Costa, and Sir Arthur Sullivan; an appendix containing, amongst other things, an interesting sketch of the four Festivals given at York between 1823 and 1835; an alphabetical list of all the works performed, and an excellent index.

The Mastersingers of Nuremberg. By Richard Wagner. A musical explanation with numerous musical examples by Albert Heintz. Translated into English by Constance Bache.

Tristan and Isolde. By Richard Wagner. Explained according to the musical development of its motives by Albert Heintz. With sixty-six musical examples translated into English by Constance Bache.

[Novello, Ewer and Co.]

BACH, Haydn, Mozart, Schubert, and in a still greater degree, Beethoven and Schumann, were accustomed to derive the whole melodic material of their longest pieces—some of them in several movements—from thematic developments of a few leading subjects. Wagner, as everyone knows, constructed his music on precisely the same principle, carrying it, however, a step farther by connecting his melodies and their developments with the primary and subsidiary incidents of his dramas. The practice has, it is needless to inform musical readers, been universally recognised as the best method of securing that unity in variety without which in art the highest results are unattainable. That in the hands of weaklings the art of thematic development may easily produce mechanical rather than musical results is obvious. *Ans est celare artem*; and for this great gifts are needed. Compare, for instance, the fugue of an average "degree exercise" with one from the "48," or Bruneau's "Le Rêve" with "Die Meistersinger." The same "system" in both cases; but there the resemblance ends. It would not have been necessary to emphasise this, but that a little while ago we were asked to attribute the crudities of "Le Rêve" to the system on which it is constructed, whereas the real cause was the composer's inability to deal with the requirements of that system with sufficient mastery. What those requirements are may be learnt by going through the vocal score of "Tristan" or "Die Meistersinger," with Mr. Heintz as guide, philosopher, and friend (he is each by turns), and noting with what skill are woven the productions of Richard Wagner's loom.

The authors of handbooks explanatory of the Wag-

nerian music-drama have been compelled to invent names for the various themes, and of these titles much fun has been made—not always, it must be admitted, without justification. Mr. Heintz's use of these convenient "labels" is helpful without ever being far-fetched, and his derivations of the various musical passages from their parent themes betoken intelligence of no common order. His grasp, too, of the psychological connections between the various dramatic incidents is firm, and he explains them with remarkable lucidity. The name of the translator is sufficient guarantee that this difficult part of the work has been well done.

Novello's School Songs. Edited by W. G. McNaught. Books 1 to 5. [Novello, Ewer and Co.]

THESE are the first numbers of a series for which it is not difficult to predict wide and lasting popularity. The voice parts are given in both Staff and Tonic Sol-fa notations, and a pianoforte accompaniment of quite moderate difficulty is added. Books 1 to 4 each contain songs by Mr. Alfred Moffat, entitled "Happy Hours for Little Singers," of which twelve are for a single voice, the remainder being in two parts. All are appropriately tuneful and simple. Book 5, six two-part songs for treble voices, by various composers, contains "Under the Greenwood Tree," by C. Wood, in which some clever imitative writing is introduced; "The Swallow's Flight," by B. Haynes; "Merry Songsters," by J. Kinross, which has a pretty accompaniment of florid character; "Waken not the Sleeper," an expressive piece by Reinecke; Mendelssohn's "Evening Song," and Abt's "Whither." All these are admirably adapted to develop the expressive powers of young singers without putting them to too severe a test. It should be added that the contents of each book in the series thus auspiciously inaugurated is published separately, and that the pieces in Book 5 are published in two forms—i.e., with voice parts in Staff and Tonic Sol-fa notations and pianoforte accompaniment, and with the voice parts only in Tonic Sol-fa notation.

The School Music Review. A monthly periodical devoted to the interests of music in schools. No. 1, for June, 1892.

[Novello, Ewer and Co.]

WHOSO considers the enormous number of persons employed in teaching music at the various public and private schools throughout the kingdom, and remembers that until last month no journal specially devoted to their use existed, will find it difficult to deny that the *School Music Review* "supplies a want." If we may judge from the first number it will supply that want well. Its articles are thoroughly practical, and, what is not unimportant, are written in good English; there are notices of school Concerts and various items of educational information likely to be of use in examinations, &c., and finally, eight pages of music, printed in both notations, and consisting of two songs with pianoforte accompaniment, a trio for treble voices, and exercises in time and tune for the study of sight reading. Truly not dear at three half-pence!

FOREIGN NOTES.

THIS year's Bayreuth Festspiele, we may remind our readers, will commence on the 21st inst. with a performance of "Parsifal," which will also be given on the 28th inst., and on August 1, 4, 8, 11, 15, and 21, on which day the performances close. "Tristan und Isolde" will be produced on the 22nd and 29th inst., and August 5 and 20; "Tannhäuser" on the 24th inst., and August 7, 12, and 17; "Die Meistersinger" on the 25th and 31st inst., and August 14 and 18. The following is a complete list of the principal vocal interpreters engaged this season, viz.:—1. "Parsifal"—H. H. Van Dyck and Grüning (*Parsifal*); Fr. Mailhac and Malten (*Kundry*); H. H. Greng and Frauscher (*Gurnemanz*); Kaschmann and Scheidemantel (*Amfortas*); Liepe and Plank (*Klingsor*). 2. "Tristan und Isolde"—Frau Sucher (*Isolde*); H. H. Vogl (*Tristan*); Gura and Döring (*Marke*); Plank (*Kurwenal*); Frau Staudigl (*Brangäne*). 3. "Tannhäuser"—Herr Grüning (*Tannhäuser*); Mesdames Hartwig, Hedinger, Mitschiner, and Mulder (*Elisabeth*); H. H. Döring (*Lindgraf*); Scheidemantel (*Wolfram*); Fr. Mailhac (*Venus*). 4. "Die Meistersinger"—H. H. Gura (*Hans Sachs*); Anthes

(*Walther*); Müller (*Beckmesser*); Frauscher (*Pogner*); Bachmann (*Kothner*); Hofmüller (*David*); Mesdames Hartwig, Hedinger, Mitschiner, and Mulder (*Eva*); and Frau Staudigl (*Magdalena*). The Conductors will be H. H. Levi, Mottl, Richard Strauss, and Hans Richter.

Anton Wallerstein, the popular composer of dance music, whose death we lately recorded, has left in his will a sufficient sum for the purpose of defraying the payment of a handsome annual stipend to some talented student at one of the German conservatoriums. The stipend will be in the gift of the municipal authorities of the deceased composer's native town, Dresden.

Balfe's opera "The Bohemian Girl" was revived last month at the Coburg Hof-Theater, under its German title of "Die Zigeunerin," when the melodious work met with a highly favourable reception. Who shall say, after this, that amateurs in the Fatherland are altogether absorbed in the contemplation of the "endless melody" of Wagnerian theory?

A special performance was given on the 11th ult., at the Hof-Theater of Weimar, of "The Birds," by Aristophanes, in Goethe's German adaptation of that satirical comedy, to celebrate the anniversary of Goethe's birth. The choruses and incidental music had been specially written for the occasion by Dr. Lassen.

Karl Reinecke's three-act comic opera "Der Gouverneur von Tours" was produced for the first time at the Leipzig Stadt-Theater on the 5th ult., and was well received, the composer being the recipient of quite an ovation on the part of a numerous audience.

Johann Strauss's grand Opera "Ritter Pazmann" was the novelty produced at the Berlin Royal Opera last month, and met with a favourable reception on the part of an audience bearing in mind the delight so frequently afforded them by the lighter and more spontaneous productions of the composer's talent.

The statue erected to Mendelssohn at Leipzig was unveiled on May 26 with impressive ceremonies, including a discourse delivered by Dr. Günther, President of the Committee, and the performance of the March from "Athalie," executed by the pupils of the Conservatorium, under the direction of Herr Sitt. At a special Concert subsequently given at the Gewandhaus, the performances, under the direction of Herr Reinecke, consisted of Mendelssohn's setting of the 114th Psalm, his "Lobgesang," and the Violin Concerto, the latter played by Dr. Joachim.

The first performance, some few weeks since, of Verdi's well-worn "Rigoletto," at the not unimportant Royal Operatic Institution of Hanover, merits some passing reference as a musical *curiosum*. The work, it appears, was to have been brought out here in 1852, but was greeted with such noisy and determined demonstrations of disapproval on the part of the Hanoverian public that the performance of one of the composer's *chef-d'œuvres* had to be stopped at the conclusion of the first act.

A committee has been formed at Halle with the object of providing the necessary funds for the purchase and future preservation, as a national memorial, of the house in which George Frederick Handel first saw the light.

The new opera "The Witch," by the young Danish composer, August Enna, was received with much favour on its first representation on the 1st ult. at the German Theatre in Prague.

Moszkowski's new opera "Boabdil," recently brought out at Berlin, has been accepted for performance also at the Marie Theatre, St. Petersburg, during next season.

A new opera, "Le Prince Sérebreny," by the Russian composer, M. Kazatchenko, recently brought out at St. Petersburg, has been very well received by the public, but somewhat unfavourably criticised by the press.

The twenty-fifth anniversary of the foundation of the Flemish College of Music has just been celebrated at Antwerp with festival performances extending over three days. All the works performed were by Flemish composers, most of them former pupils of the College, the principal Conductor being M. Peter Benoit, the able director and co-founder of the Institution referred to.

The Nederlandsche Toonkunstenaars Vereeniging, a Society founded in 1875 by a number of the most prominent musicians of Holland for the purpose of bringing out the works of living native composers and also of encouraging

native executive talent, held its seventeenth annual meeting on May 25 and 26 at Utrecht. The musical performances in connection with the gathering included a dramatic cantata for chorus, solo voices, and orchestra, entitled "Die Rache Zahveh's," by W. F. G. Nicolai, conducted by the composer, which is most highly spoken of in *Le Guide Musical*. An Overture to Shakespeare's drama "King John," composed by M. J. Wagenaar, also attracted the favourable attention of a critical audience.

A committee has been formed at Milan, including MM. Arrigo Boito, Cambiasi, Giulio Ricordi, and Count Enrico Dandolo, with the object of inviting subscriptions for the purpose of placing a bust of the late gifted composer and orchestral conductor, Franco Faccio, in the foyer of the Théâtre de la Scala.

According to Italian journals, Signor Mascagni has undertaken to write a Cantata to be performed in connection with the inauguration, next month, of the statue erected to the late King Victor Emmanuel, at Leghorn.

An International Dramatic and Musical Exhibition, similar to that now taking place at Vienna, is being planned at Milan, preliminary steps having already been taken with a view to its realisation either next year or the year following.

A young dramatic composer of undoubtedly considerable talent has recently come to the fore in Italy, and is looked upon as a serious rival of Mascagni in Italian musical circles. We refer to Ricardo Leoncavallo, whose one-act opera "I Pagliacci," brought out some time since by Signor Sonzogno at the Theatre Dal Verme, in Milan, is attracting unusual attention amongst Italian connoisseurs, and great things are expected from the composer, who is as yet but twenty-three years of age. He is a young artist of considerable ambition, pupil of Lauro Rossi, and is said to be at present engaged upon a gigantic trilogy, which is to form a kind of apotheosis of the Italian Renaissance. Signor Leoncavallo, unlike some of his Italian confrères, has gained artistic experience in visits to Germany, France, and to this country, and it may be hoped that the distinguished future predicted for him by his friends will be speedily realised.

M. A. Enna, the successful composer of the opera "The Witch," has nearly completed the score of a new operatic work, entitled "Cleopatra."

An interesting Concert, devoted exclusively to composers of the modern Russian school, was given last month by the enterprising Société des grandes auditions musicales de France, at the Paris Trocadéro, the programme including orchestral and choral numbers by MM. César Cui, Sokolof, Balakiref, Borodine, Rimsky-Korsakoff, and Tchaikowsky. The performances were conducted by M. Gabriel Marie.

M. Tafanel has been appointed orchestral conductor of the Paris Société des Concerts du Conservatoire, in the room of M. Garcin, who has just retired from a position which he has occupied with distinguished success for the last seven years.

The French Academy of Fine Arts has awarded one of its annual prizes, consisting of the sum of 3,000 francs, to M. André Messager, for his comic opera "La Basoche."

Our much-valued and ably conducted French contemporary *L'Art Musical*, frequently referred to in these columns, has ceased to exist, in consequence of the death, last month, of its editor, M. Alphonse Leduc. The journal had attained the thirty-first year of its publication.

The well-known Choral Association of Amsterdam, one of the finest in Europe, under the direction of M. Daniel de Lange, is on its way to the Vienna Exhibition, where it will be heard in a series of Concerts during the present month.

CORRESPONDENCE.

FUGUE FORM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your June issue, referring to Mr. Prout's avowal of indebtedness to Dr. H. Riemann for the idea that well-constructed fugues are modelled in the form known as "ternary," mention was made of an article which appeared in the *Monthly Musical Record* about ten years ago, in which a similar idea was broached and some analogies between the fugue and sonata forms were pointed out.

But if you will turn to page 184 of the second volume of

the "Grammar of Music," by Dr. Henry Hiles (published by Forsyth Bros. in 1879), you will find clearly explained—I believe for the first time—the close resemblance, not merely of broad general outline, but of interior working which allies all compositions classed under the heading of sonata, rondo, or fugue form. The term "ternary," when used to indicate the number of sectional divisions of a movement, is as applicable to a sonata or a fugue as to a rondo, and Dr. Hiles rendered an invaluable service to the student when he pointed out that: "With few theoretical dogmas as to the balance and proportion of the different sections of a movement, the sonata form was substantially adopted by the great fugue writers of olden time, who—working with entirely different views and aims—achieved the compilation of a form perfect in itself according to the most modern notions."

He further made it clear that, although the sonata construction (miscalled binary) had generally been adopted by the great contrapuntal writers, yet splendid specimens exist of the utilisation of the rondo outline; and he consistently derives the principles of musical architecture from the peculiarities of rudimentary pulsations; tracing through rhythms, phrases, and sentences all the developments of the law which he describes as that of the "Da Capo."

I have sought in vain for evidence of any previous appreciation of the necessities of "form" so simple and consistent as shown in that modern and truly valuable work, "The Grammar of Music."—I am, faithfully yours,

WALTER CARROLL, Mus. B., Dunelm.

59, Nelson Street, Manchester,

June 14, 1892.

[At the last Musical Association lecture Mr. Prout announced that Dr. Marx had pointed out this interesting fact long before Dr. Riemann.—ED. M. T.]

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Y. COVENTRY.—"Annabel Lee" has been set as a song by Dr. Swinerton Heap, and published by Novello, Ewer and Co.

INQUIRER.—In answer to your question, we can only refer you to the musical authorities at Cambridge.

SUBSCRIBER (Dunedin).—Most of the editions of Mozart's Clarinet Quintet are vague on this point. To us it seems obvious that the direction "con sordino" should apply to all the string instruments.

TENOR.—The following tenor songs contain no reference to the "monotonous" subject you mention:—Sterndale Bennett's "As I am alone," "Dawn, gentle flower"; Smart's "Charge, Chester, Charge," and "Spinning Wheel"; Sydenham's "Eldorado." Sacred Songs:—Coenen's "Beyond," "I shall see Thee," and "Come unto Me"; Mackenzie's "Cross and Crown"; Tozer's "Lead, kindly Light"; Rogers's setting of the same; Barraud's "God, Who madest"; Torrance's "I am the Resurrection" and "Let not your heart."

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collected from the local papers or supplied to us by correspondents.

ACTON.—A Concert of Sacred and Secular Music was given on the 1st ult., in the Schoolroom, in aid of the Church Choir Fund. The principals were Miss Ada Loaring, Miss Dora Barnard, and Mr. Sadler Brown. Miss Nora Clench performed several violin solos and Mr. Praeger played the accompaniments. There was a large attendance, and the performance gave great satisfaction.

ADELAIDE, S.A.—The Port Adelaide Musical Society gave an excellent performance of Gadsby's *Lord of the Isles*, at the beginning of May. The melodious and effective music was much appreciated, and the choir especially seem to have been greatly taken with the work. It is to be repeated next year.

BRIGHTON.—Mr. Robert Taylor's Annual Concert at Hove Town Hall took place on May 21, when Rossini's *Stabat Mater* and Sterndale Bennett's *May Queen* formed the programme. Being the anniversary of Her Majesty's Birthday the Concert commenced with Costa's arrangement of the National Anthem. The principal artists were Miss Maude Bond, Miss Alice Holman, Miss Marion Arber, Mr. Herbert Hedgcock, Miss Edith Hands, Mr. Clifford Hunnybun, and

Mr. Percy Cooper, all past or present pupils of Mr. Taylor's; Mr. Frank Ward completed the double quartet of soloists. The chorus and orchestra were the members of the Brighton Sacred Harmonic Society, numbering about two hundred performers in all. An excellent performance was given before a crowded audience.—The second subscription Concert of the Sacred Harmonic Society's forty-seventh season was given at the Dome on the 16th ult., Miss Emily Davies, Miss Marion Arber, Mrs. W. J. Mobbs, Mr. Clifford Hunnybun, and Mr. Seymour Kelly being the soloists; Mr. W. Baker, leader; and Mr. Percy Starnes, Organist. The chorus of 180 and orchestra of forty gave an excellent account of their respective parts, and the soloists were all that could be wished. The Concert was under the direction of Mr. R. Taylor, who has occupied the post of Conductor of this Society for the past twenty-three years. This veteran society is now rehearsing Parry's *Judith* for its next Concert.—The Half-Term Concert of the School of Music was held in the Concert Room of the School on the 14th ult. A miscellaneous programme was rendered by the students in the most satisfactory manner before a large audience, among the professors present being Messrs. Kuhe, Stern, Wagner, Madame Klawell, and Dr. A. King and Mr. R. Taylor, Directors.

CANTERBURY.—The Epping Forest Association of Church Choirs held its twelfth annual Festival on the 18th ult. in the Cathedral. The Service included the Anthems "Blessing, glory" (Tours), "Glorious is Thy Name" (Mozart), and a new Magnificat and Nunc dimittis, specially written for the occasion by J. H. Maunders. The Dean preached an appropriate sermon. Mr. J. W. Ulliett conducted, and Dr. Longhurst and Mr. Henry Riding were the Organists.

CHELMSFORD.—The annual Festival Service of the Association of Church Choirs was held on the 21st ult. at the Parish Church. There are eighteen choirs in union, with a total of about 450 voices, supplied choirs predominating. The processional hymn, "Praise waits for Thee," was written specially for the occasion by the Rev. J. Ellerton, and was set to appropriate music by Mr. F. R. Frye, the Choirmaster to the Association. The recessional hymn was "Sing praise to God," to Bach's grand tune. The other hymns were "The Son of God" (Sullivan's arrangement), "God of pity" (Minshall), and "O come, O come, Emmanuel" (Ancient Plain-song). Tallis's Festival Responses were used, and special Psalms were sung to chants by S. Elvey and Arnes. The Magnificat and Nunc dimittis were by the Precentor, the Rev. Dr. Rogers, a very useful setting. For the Anthem, the first chorus in Mendelssohn's "As the hart pants" was selected. Mr. W. G. Wood was at the organ, which was supplemented by two cornets and two trombones. The preacher was the Rev. Canon Browne. The service was excellent throughout—time, tune, expression, and voice quality being most satisfactory. Mr. F. R. Frye conducted.

CHIGWELL.—On the 9th ult. Miss Ada Palmer, of Tournours Hall, on behalf of the ladies and gentlemen who recently performed in *Trial by Jury*, presented Mr. Henry Riding, F.C.O., with a very handsome *bâton*, mounted in gold, suitably engraved and beautifully encased, as a mark of appreciation of his services as Conductor on that occasion. The performances, after expenses were defrayed, realised £30 for the Girls' School Building Fund.

COLCHESTER.—On May 30 a performance of Burnham Horner's Cantata *Penelope*, in costume, was given at the Theatre by the officers and ladies of the Garrison. Mrs. Giraud, Major Wyon, and Captain Dittmas took the chief characters, and the Cantata was conducted by the composer.

DERBY.—The Orchestral Union gave a Mozart Centenary Memorial Concert at the Temperance Hall, on Wednesday, May 25. The programme included the E flat Symphony, the Overtures to *Don Giovanni*, *Clemenza di Tito*, *Figaro*, and *Flauto Magico*, the Marches from the last-mentioned opera, and *Idomeneo*. Miss Mander contributed songs from *Don Giovanni* ("Vedrai Carino") and *Figaro* ("Non sa più"), and Miss P. M. Warren gave the two songs of Sarastro in the *Flauto Magico*. Mr. E. T. King was, as usual, leader, and Mr. Arthur Wilson, Conductor. On Friday, May 27, the Musical Society gave its second invitation Concert at the Temperance Hall. Mendelssohn's Motet for female voices "Sursum pastor bonus." Part-songs, "The Silver Swan" and "O trust the learned poets" (Gibbons), "The parting kiss" (Pinsuti), Choruses from *Athalie* and *Jephtha* (Handel), the second Violin Sonata by Handel, played by Miss Wilson; and songs by Miss Milnes (who sang Schubert's "Wohin") and Dr. Wilson a Trio by Curschmann, "Il peggio," a Duet by H. Smart ("In the Greenwood"), formed a very interesting programme. Master Christopher Wilson presided at the pianoforte, and Mr. Arthur Wilson, as usual, conducted.

DUBLIN.—At the "Commencements" of the University, on the 23rd ult., the only recipient of the degree of Doctor in Music was Mr. J. Warriner, Mus. Bac., Organist and Choirmaster of St. Matthew's Church, Denmark Hill. Dr. Warriner's Exercise, consisting of a setting of the 13th Psalm, for tenor solo, eight-part chorus, organ, and orchestra, was performed under the composer's direction in Trinity College Chapel, on the 22nd, Mr. C. G. Marchant, Organist of St. Patrick's Cathedral, presiding at the organ.

EASTBOURNE.—A very successful Concert was given at the Town Hall on May 31, under the direction of Dr. W. H. Sangster, when excellent performances were given of Gounod's *Faust* and a short new work for chorus and orchestra, entitled *Elysium*, from the pen of the Conductor. The artists concerned were Miss Emily Davies, Miss Muriel Hawley, Mrs. G. Hillman, and Messrs. Iver McKay, F. Bevan, P. Coles, and A. Cooper. Miss L. A. Bindon played Bennett's Caprice in E.

LEEDS.—At Gildersome College, on the 4th ult., a large gathering of old students and friends assembled at the presentation of prizes, &c., gained by the pupils at the recent public examinations. In connection with this an entertainment, consisting principally of music and dramatic selections, was given by the masters and students of the College and presided over by the Mayor of Leeds. In recognition of the services Mr. C. R. Fisher has rendered in the cause of music during the seven years he has been Music Master, the pupils presented him on this occasion with a purse of gold.

MERTHYR TYDFIL.—On the 2nd ult. a Glee and Ballad Concert was given in the Drill Hall by the Philharmonic Society. The artists were

Miss Maggie Davies, Miss Kate Morgan, and Mr. John Sandbrook. Mr. Frank Arnold proved a most efficient and clever violinist and the whole Concert was pronounced a conspicuous success. In the absence of the Conductor (Mr. T. Westlake-Morgan), Mr. Tom Price kindly took the *bâton*, and conducted in an able manner some songs by Caldicott, Morley, Gaul, Smart, Mackenzie, and Price.—On Whit Monday Mr. T. Westlake-Morgan gave an Organ Recital in St. David's Church.—On the 23rd ult. a Choral Festival took place in the Church of St. David, under the auspices of the Church Choir Guild. There were some 200 voices and a small orchestra to support the magnificent organ played by Mr. T. Westlake-Morgan, Organist of Bangor Cathedral. The Rev. Minor Canon Downing, of Llandaff, intoned the service, and Mr. J. H. Lewis conducted. The Anthem was Gadsby's "O Lord, our Governor," and the Canticles Tours in F. In the evening Mr. J. H. Lewis gave an Organ Recital which was much appreciated, Mr. R. W. Evans, of Cardiff, proving a most efficient and refined vocalist.

SIDCUP.—In the Public Hall, on May 30, the closing Concert of the season was given by the Musical Society. The programme consisted of the Overture from Cherubini's opera *Anacron*, Brahms's *Song of Destiny*, Wieniawski's Second Violin Concerto, and Dr. Parry's *St. Cecilia's Day*. There was a band and chorus of about ninety performers, under the direction of Mr. Alfred E. Butterworth, the popular founder and Conductor of the Society. In every respect the Concert was a brilliant success. The Concerto was played by Miss Christina Brumley, its execution being most artistic. In the middle of the Concerto the E string of her violin snapped, but, nothing daunted, Miss Brumley finished her task on another violin which was handed her by a gentleman in the orchestra. The young artist was recalled again and again, and thoroughly merited the applause awarded her. Chorus, orchestra, and soloists worked hard, the result being in every way admirable. Mr. Butterworth received quite an ovation at the conclusion of the Concert from the delighted and enthusiastic audience. Miss Mary Bliss was an efficient soprano, Mr. George For rendered the baritone music in his well-known style, and Mr. Harold Moore presided with ability at the organ.

THEYDON BOIS.—The organ in St. Mary's Church, which has been recently enlarged and renovated, was re-opened at a special musical service on the 15th ult. Gaul's Cantata *The Holy City* was well rendered by the choir, under the direction of Mr. Donald W. Penrose. The soloists were Miss Archer, Miss Cable, Mrs. G. Penrose, Mr. Hainsworth, and Mr. Bell. Miss Williams (harp) was very effective in the intermezzo "Contemplation," and Messrs. H. Norton, D. Penrose, and H. Riding played an interesting programme of organ solos very skillfully.

TIVERTON, NORTH DEVON.—The Choral Society gave its second Concert on Monday, May 30. *Acis and Galatea* occupied the first part of the programme; the second part was miscellaneous. The chorus and orchestra acquitted themselves well, and the solos were successfully taken by Miss Wakefield, Mr. Ferris Tozer, and Mr. Harry Ling. A noticeable feature in the second part of the programme was Maurer's *Concertante* for four violins, played by the Misses Baukart, Dumbleton, Snow, and Herr Otto Milain. Mr. Lewis Mackenzie led the orchestra, and Mr. Allan Allen conducted.

TUNBRIDGE.—Cowen's *Rose Maiden*, and a miscellaneous selection of songs, glee, &c., were performed in the Public Hall on the 25th ult. by the Musical Society. The solos were efficiently rendered by Miss Ada Loaring, Miss Emmie Finney, Mr. Herbert Clinch, and Mr. W. Galle. The band—led by Sergeant Clements of the Royal Marines—and chorus were most efficient. Harpist, Miss Caro Clifford; Conductor, Mr. B. St. John Waghorne.

VICTORIA, N.Z.—The Malvern Orchestral and Choral Society gave in third Subscription Concert for the season on Thursday evening, April 7, at the Malvern Shire Hall, in the presence of a very large and appreciative audience. The Society was assisted by Miss Alice King, who sang songs by Schumann, Jensen, Rubinstein, and Denza; and by Mr. J. Kendall, who sang Beethoven's "Adelaide" and Lloyd's "Were I the Streamlet." Henry Leslie's Trio "O Memory" was sung by Misses Eva Long, Amy Fuller, and Robertson. The Choral Society contributed six part-songs, including "The Great God Pan" (Farbrother) and "The Song of the Vikings" (Eaton Fanning). The orchestra played a selection of five numbers, besides taking part in Mendelssohn's *Capriccio* in B minor (Op. 22), with Mr. J. Hasler at the pianoforte. Mr. H. I. Bilton conducted the orchestra and Mr. J. Hasler the Choral Society. The next Concert will take place about the beginning of this month, when it is proposed to perform Mendelssohn's *Die Lorelei*, with miscellaneous selections.

WOOLSTON.—An Ascensiontide Choral Festival was held on May 25 at All St. Mary's Church, when Parts 1 and 2 of Gounod's *Redemption* were efficiently rendered by a full band and chorus, consisting of eighty members. The soloists were Master Frank Brown, Mr. Miles Mole, and Mr. L. Cotton Black. The orchestra acquitted itself admirably, under the leadership of Mr. Arthur Payne. Mr. R. T. Gibbon presided at the organ, and Mr. G. T. Miles accompanied on the harp. Mr. Arthur T. George conducted with zeal and discretion.

ORGAN POSSESSIONS.—Mr. Ernest H. Ruston, Organist and Choirmaster of Christ Church, New Malden, Surrey.—Mr. P. W. Mathers, of St. John's Parish Church.—Mr. G. W. Nusum, to the Cathedral, Demerits, British Guiana.—Mr. Frederick G. Shinn, Organist and Director of Music to St. James's Church, Marylebone.—Mr. A. W. Davies, Organist and Choirmaster to St. Stephen's Parish Church, Broughty Ferry, A.B.—Mr. Liversay Carrott, to Park Chapel, Chelsea.—Mr. A. R. R. Organist and Choirmaster to the Free High Church, Kilmarnock, Scotland.—Mr. T. Westlake-Morgan, Organist and Master of the Chorists to Bangor Cathedral.—Mr. J. K. Strachan, Organist and Choirmaster to the Free College Church, Glasgow.—Mr. Ralph Dudge, Organist and Music Master to Dorset County School, Dorchester.

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This beautiful work will enhance the reputation won for its composer by his similar composition, "Ariadne." It shows a charming gift of melody and no small musically skill in its merely technical qualities. It may be recommended to Choral Societies as well worthy of study.

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The work opens with a charming prelude in sacred style, which sets the mind admirably in tune for the drama which is to follow. In the first scene the Romance sung by the King is a little gem, and would make a beautiful song even apart from its surroundings. In the third scene, the wedding of *Arthur* and *Guinevere* gives rise to a whole suite of characteristic novelties. No. 15, which introduces a hymn sung by maidens, is perhaps the finest thing in the whole Cantata; and an effective epilogue brings the work to a striking close. "King Arthur" will certainly add to the reputation of its gifted composer, and will be welcomed by all lovers of music.

DUNDEE ADVERTISER, March 30, 1892.

We have not space to examine every number in detail, and to point out the excellencies which were evidently appreciated by the audience. But as outstanding numbers, memorable both for composition and for the style in which they were sung, we may refer to the Romance "Mid the glory of the Springtime," splendidly executed by Mr. Iver McKay; the beautiful aria for *Guinevere*, "Star of departing day," admirably sung by Miss Emily Davies; and the graceful and highly original duet for these two vocalists, "Love of my youthful days." The most marked success gained by Mr. Musgrove Tufnail during the evening was in the very involved legend, "In the vault of the purple night," assigned to *Melvin*, in which the vocalist entirely identified himself with the part he had to represent.

THE EVENING TELEGRAPH, March 30, 1892.

"King Arthur" is called by the composer a cantata, but the name hardly conveys to the mind an idea of the elaborate, lengthy, and so powerful character of the work. It is rather a musical epic, and is characterised throughout by a wealth of musical ideas, by a command of musical resources, by a scholarly knowledge of harmony, by a variety and richness of effect, and notably by a melodiousness throughout that are really remarkable. One notable feature which must be mentioned is the effective character of Mr. Smiton's recitatives. He has succeeded in infusing these with genuine interest, and giving to them melodic treatment which saves them from the charge of monotony too often felt in works of this kind. The beautiful hymn "There is a land" was a much relished item near the close of the cantata, which ended with a powerful chorus, in which the composer calls up all the resources before him to make a telling and impressive finish to the work. Late as the hour was there was a loud and persistent call for the composer, and when at length he stepped upon the platform and bowed his acknowledgments he was greeted with round after round of applause. The production of the cantata was a triumphant success, and the composer is to be congratulated on the general ability with which it was performed and the marked favour by which it was received.

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THE TIMES.

The representative themes for *Hamlet* and *Ophelia* are so well contrasted, and their treatment is so musically, that they suffer no diminution in interest, but rather the reverse, from the transference to the concert-room and a full orchestra, such as no theatre can employ. . . . The greatest effect was made by the graceful and melodious "Ophelia" *entr'acte*; the strenuous *Allegro impetuoso* in which the theme associated with the heroine is, as it were, derided and cast aside for the more vigorous theme representing *Hamlet* in a mood of action; the "pastorale," with its pretty dialogue between the wood wind instruments; the interlude called "Ophelia's Death," in which, for concert use, the "snatches of old tunes" have now been introduced on the clarinet and horn; and the "Danish March."

DAILY TELEGRAPH.

The second movement, "Ophelia," aims, as already indicated, at suggesting the charm and tenderness of the Danish maiden. A graceful melody, set off, and nowhere obscured, by skilful orchestration, runs through the piece, exercising the spell of real tune, and presenting to our imagination the absolute beauty which is music's greatest power. This Adagio can very well stand alone, and quite firmly, without any support from a dramatic application. . . . A general opinion upon the suite must, as far as we are concerned, be almost entirely favourable. Mr. Henschel's music is not only the work of a master of his craft in a technical sense, but the production of one who has ideas and imaginative power.

STANDARD.

That Mr. Henschel has risen to the height of his argument, and that the "Hamlet" Suite is well worthy of frequent hearing on its own account, cannot be contested. The leading themes are deeply expressive, those representing *Hamlet*'s mental conflict and *Ophelia*'s grief being especially poignant, while, in a purely musical sense at least, three of the five sections are certain to meet with general approval, the most important movement being the Danish March in E minor, in which the composer contrasts his own admirable themes with genuine Danish melodies.

MORNING POST.

The Largo Funèbre intended to picture *Ophelia*'s death is a beautiful lament, sufficiently brief to cause regret at its being so soon over. Altogether Mr. Henschel's work is of considerable interest, throughout well scored, and apparently well suited to the subject.

DAILY NEWS.

The charm is undeniable of the "Ophelia," or first *entr'acte* (based, of course, upon the heroine's own theme in its pure form), and of the delicious Pastorale in which two shepherds are supposed to be playing upon their pipes, the cor Anglais being answered by the flute. The suite is indeed, as a whole, beyond question the best example of his art which this musician of many-sided talents has yet given us; and the recall which Mr. Henschel was accorded at the close of the concert was as well-deserved as it was hearty.

DAILY CHRONICLE.

Striking as it is when heard in conjunction with the stage action, Mr. Henschel's music must still further win commendation in the concert room when ably interpreted. . . . The Danish March in E minor has point and vigour, and as it might stand by itself without reference to the play is almost certain to become popular.

GUARDIAN.

This incidental music seems likely to take a high rank amongst the compositions of its gifted author. It is singularly void of antiquarianism, and yet its modernity never strikes a jarring note.

BOSTON (U.S.) TRANSCRIPT.

It is not often that music, written with so purely dramatic a purpose as this of Mr. Henschel's, for a special production of a play, can hold its own in the concert room; the meaning of the various themes, which may be perfectly plain to the listener at the theatre, is too liable to be a sealed book to a concert audience. But there is enough of purely musical beauty and strength in this dramatic suite of Mr. Henschel's to make it worth listening to for its own sake. . . . It is music that not only pleases, but also interests you; it has consistency and something more than a merely emotional purpose. In a word, it is music worth writing.

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